

George T. Simon

* THE BIG BANDS

FRANK SINATRA

Revised Edition

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To Bev, Julie,

and Tom "Big Band" in those days meant ten men or more. As long as there was that feeling of teamwork, of a group of saxophones blending, a tightly knit brass section, it quallfied. This didn't mean you were typecasting, it, because, you see, loe, those bands ranged all the way from the Guy Lombardos and Wayne Kings on through the Goodmans. Ellintons and Dorseys.

The big bands differed as much in personality as any random bunch of individuals you might pass on the street. Some tried for a strictly commercial style and a mass audience; sometimes the corn was as high as a piccolo's A. Others, and this was especially true when the swing area began, had objectives that reached beyond entertain and dancing; they played for fans who wanted to listen, think, and even analyze.

Regardless of which segment of the public they aimed at, the big bands became vitally important, at home and abroad. In the years between the two world wars, some of our greatest bands toured all over the world; and wherever they went, they told a little bit about America.

The bands molded everyone's musical tastes. Their listeners (including teen-agers like yourself) were emotionally and physically involved. For the fans, these orchestras were a healthy and meaningful pastime; for young musicians, they were illustrations of how to work as part of a team.

Fortunately, my own career got under way just in time for me to take advantage of the opportunities the big bands offered. Working with a good band in those days was the end of the rainbow for any singer who wanted to make it in this profession. My association with the bands started just after a panic

59/ association ware re-ousses started just after a plane priorid when I was running ground doing every sustaining radies show I could reach Sustaining—that meant no spenred priority of the started priority of the started priority of everyone but me. I was no flow tool attorner, and intendveryone but me. I was no flow tool attorner, and intendtines I had it planned so I'd be on the air someplace or number every three hours all through the day. Don't better another every three hours all through the day. Don't better I was doing all this work for nothing—I got seventy cents carfare from Jersey to the Mutual studios.

On top of the eighteen sustainers a week, I landed a

FOREWORD

MR. JOSEPH D. OAKES 1234 OAK STREET MIDDLETOWN, U.S.A.

Dear Joe:

Thanks for your letter. I can understand how you feel. I'm sure a few zillion others who weren't around during the big band era ask themselves the same questions you asked me: what made them so great, how things were in those days, and why the bands were (and still are) an important part of the scene. When you were horn, the band era was itsus beeinning

to will. By the time you were in grade school, the old and mew cars were overlapping; you could see it symbolicate when Elish Petelsy got a couple of his first high treaks on the Dorsey Rotter's felevides in how (xyo, Joe, there was a Destey Brothers TV series). Within a year or two after that, the Dorseys were gone. In a sease, an era died with them, because Tommy and Jammy had been symbols of so much that laspened during the board years, through their imprecable musicianship, their contribution to the botterment of musical values and standards, their friends—the standards values and standards, their friends—this and quartets, their discoveries of new talent (instruments) and both the part in modifies, admeried and the part of the contributions of the part of the

It's hard to say exactly when the hands moved away from center stap to the sidelines, and it's even tougher to fix the precise point in history when they were horn. It scense there were some raginine groups that played for dancing just hefore World War I, but many of them were of small combo dimensions. Certainly, though, while my generation was growing up, in the 1920's and "30's we were thoroughly indectrinated into the sounds of the big bands via raidic entroises.

PREFACE

TALK shout lock! I was at the top of the list of all those "licky page" when I joined Metrosome, the oldest and most respected music magazine, the big band Metrosome, the oldest and most respected music magazine, the big band movement was just beprinting. And there I was, living day and night in the midst of all those great sounds and great people, literating not only to their music but also to what they had to say about it and how they felt about it at live and the plant of the say that they had to say about it and how they felt about it it was like having a lifetime pass to a propose the same pass of the same and the sa

It might never have been that good if it bader been for two men. Herb Marks and Deron K. Antrim. Herb, a family friend and a leading music publisher, had helped me keep together my college hand (called The Conlederates because we didn't belong to the union) by seeing to it that we received free orchestrations regularly. It was to him that I, by then a dropout from Mary's Men's Slippers Department, turned again for help in 1935 this time for an introduction to the folials at Metronome so that I could tell

them about my idea of starting a series of dance band reviews.

Doron K. Antrim was the editor. He liked the idea. But he had no money in the editorial budget. We finally worked it out: treethy-five dollars per month for the reviews, plus anything else I felt like writing. Antrim, acceptional human being, did nothing but encourage me, once even acceptional human being, did nothing but encourage me, once even gesting a salary out for himself so that I could afford to stay on. And in 1939 be voluntarily turned over the editorship to me.

During those first few years, he and I had comprised the entire editorial staff. Except for free instruction columns by volunteer experts, out-fedown news from unpaid correspondents, bins a batch of press releases, all the copy was ours. But the readers didn't know this. They kept reading record reviews by Octrodan Wright and sometimes by Henry S. Cummlings, redo comments by Arthur J. Gibson, band news and reviews by Peter Embry and Jee Hanscom, and loads of inside secoops, assisp and optimism in a lengtby, ramibiling and loads of inside secoops, so and optimism in a lengtby, ramibiling the second control of the property of the second control of the se

column called "The Diary of Our Own Jimmy Bracken."

What the readers didn't know, of course, was that Wright, Cummings, Gibson, Embry, Hanscom, Bracken and even some of the writers of some of the more caustic letters to the editors were all one and the same lucky gay named Simon, who'd bappened on the big band scene just at the right time, who was filled with a consuming desire to write about, if, and who was thrilled to be able to do so no matter what names he had to use. It was truly one magnificent schöngberenic ball in

cation.

cially commendable." The review was signed by a young fellow named George T. Simon, who spent his time listening to bands of every kind and doing his best, through the great magazine that Metronome was in those days, to inform and enlarge the public for bands and singers.

Ever since the great band days, Joe, there has been a need for one really definitive book to answer questions like yours, to document the fabulous stories that fellows like you should know. Maybe you didn't even know there was a Paramount Theater or a Rustic Cabin; perhaps even the names of the Dorseys are dim memories to you, But in The Big Bands, George T. Simon tells it all like it was. It's a fascinating book. Don't let your father swine it: tell him to go buy his own copy. I know he'll find it as hard to put down as you will; for bim, though, it will be a well of nostaleia. For you and others like you, it will be an edu-

Have fun reading this book. Joc. and don't forget-if it hadn't been for the big bands, there are a lot of lucky guys who might not have been so lucky, including

real paying job at a dance hall called the Rustic Cabin in Englewood, New Jersey, I still went into New York every morning to rehearse with Bob Chester's band; then in the atternoon I'd rehearse with another hand. Get the picture, Joe'l I simply dug that big band sound around me.

At the Rustic Cabin I was encecing the show and doing a tilte singing too. One night, when I sang a number on the air with Harold Arden's hand, Harry James heard me. He had left Benny Goodman four months earlier and started his own hand. A couple of days later he asked me to meet bim at the Paramount Theater, and we set the deal. I was on the road with Harry's band for the second half of 1939; then when Tommy Dorsey made me an offer, Harry arered to let me out of the halance of my contract.

I made my first records with Tommy on February 1, 1940, and stayed with the band until September 10, 1942. By that time, Dorsey had a vast band complete with string section, which gassed me. I was always crazy about strings for a vocal background; if James had had strings at the time I was with the band, maybe I'd never bave left him, hecause in 1,040 Tommy didn't have string.

Whether you were an instrumentalist or a vocalist, working in a band was an important part of growing up, manically and as a human being. It was a career builder, a seat of learning, a sort of cross-country college that tunghty you about collaboration, brotherhood and sharing rough times. When it comes to predistonal experience, there's nothing to beat those emerginger tours, when you rotate between the places around the cloth—the ban, you head or cons, the places around the cloth—the ban, you head or cons, the the bandstand. Then haske on the bus to the next night's eig, maybe (not modered miles away or more.

The said this many times, but it can never be said too often: a singer can learn, sbould learn, by listening to musicians. My greatest teacher was not a vocal coach, not the work of other singers, but the way Tommy Dorsey breathed and phrased on the trombone.

It was while I was with the James band that I got my first important write-up. The September, 1939, Metronome carried a review of the band mentioning the "very pleasing vocals of Frank Sinatra, whose easy obrasine is expeFortmately, the appeal of the big bands had grown to such proportions that both sweetscas and swing prevaided. There was room at or near the lost for all kinds of bands, including Guy Lombardo's and Kay Kyne's and Samny Kaye's and all dearber's and Blase Barron's and Lawrence Welk's and Art Kassel's and all the others that featured syntpy-counding saxes, emaculated between the contraction of the contraction o

But even though there was room for all—in theaters, ballrooms, night-clash, bolt rooms and on radio and records—the chement of competition remained. Artie Shaw strongly challenged Benny Goodman for his King of Weig crown. The Leve Debregs best private to outdo each other. Banda related to the contract of the contract

1942 was also the year in which many leaders and musicians entered the armed services. The first leader to go was Dean Hudson, Articles, endined in the Nory in April. Shortly thereafter, Orrin Tucker and Eddy Dachin critical New Journal and Articles and Articles and Art Force review Kavy commission. In October, Climb Milite Leaens as Art Force Clyds McCoy's band enlisted as a unit. Two mouths later, Ted Weens and at or his musicians pioned the Coast Goard on masse. And more masstons, Bob. Croph, Larry Clinton, Ray McKinley, Alvino Rey, Bobby Byrne, Sam Demailes and others, began doming auditoring using different lone that

The contributions of the leaders and the musicians to be war offer visa mustive. Miller A. come, has become legendary, Shaw's, Promilli's and those of numerous others have often been cited. Perhaps the most dermands of all, however, were the explosit of said browdt, once Hal Ram's portly sacist and sitger of novelty muss, who along with his Nay musicians, according to a 1945 Metromone report, "Hyped through the fire and water and must of a cripped airplane earlier, he U.S.S. Promblin, as the lay on encounter with the Jamones in March."

"Dowell was at his battle station in a third deck machine shop when the Franklin was bit. He stayed there for two hours before he was forced to leave. Then he and bis musicians put on an improvised musical show, with



The AAF goes overseas: Glenn Miller conducts as guest vocalist Dinah Shore sings in London.



whatever instruments they could rescue, deep in water on the charred flight deck. They played, fought fires and stayed with the hattle through to its triumphant end, losing five of their number."

Other leaders and musicians still in civvies also pitched in by playing in service camps, and some bands, such as those of Hal McIntyre, Shep Fields and Spike Jones, toured with USO units to play in person for the servicemen oversess.

Back at home, hand husiness was booming. Tommy Dorsey once remarked, "We all had it pretty good wherever we went. It was a cinch to break records. And if we didn't want to travel, it was excusable, because it was tough to get transportation then. Even Army camps were hard to get to. There weren't enough musicians to go around, and the few good ones went from hand to band, trying to set the most money."

Though some of the top hands, like Tommy's and Harry James's and Les Brown's, continued to do well playing camps for the USO and for Coca Cola Spotlight shows, certain problems did arise, some of which were eventually to contribute to the decline of the hig bands. Gas shortages made traveling not only difficult for hands but also almost impossible for dancers who wanted to go to places outside city limits. Top spots like Glen Island Casino and Meadowhrook were forced to close. The government levied a 20 per cent amusement tax, which discouraged people from going out to dance, then imposed a midnight curfew, known as the brownout, as an added deterrent.

But the bands might have survived these developments had it not been for some others that hurt them even more intimately. One was the attitude of the musicians themselves. Those who escaped the draft had themselves a field day. Many acted like spoiled brats. The economic law of supply and demand was completely in their favor, and some exploited leaders by demanding exorbitant salaries and playing one against the other. The attitudes of many sidemen too often reflected contempt for the public and for the war effort I can remember one group of musicians in a top band cursing servicemen because they had to get up as early as moon to go out and play at a nearby

camp.

Many of the hands, especially those who couldn't bid for the best sidemen. offered inferior music. The leaders hecame disgusted. But worse, so did the public. It was not uncommon for kids to leave a dance thoroughly disappointed by the sloppy, uninspired sounds of a hand they had once admired.

And then in 1942 came the monstrous recording strike, one that neither the recording hands nor the record companies nor the public wanted. The strike couldn't have been more ill-timed. The girls at home and the hoys overseas or in camps were equally lonely, equally sentimental, and for the most part preferred to listen to Frank Sinatra crooning instead of Harry James blaring or to Peggy Lee whispering instead of Gene Krupa hanging his drums. The time was ripe for the singers, with their more personalized messages, and the strike helped them blossom by leaving the entire popular recording field wide open to them. It was theirs to take over, and take it over they did.

By the war's end, the world of popular music had become primarily a singer's world. Not only on records, but also en radio shows that once featured the top bands, Sinatra, Perry Como, Dick Haymes, Andy Russell, Dinsh Shore, Jo Stafford, Peggy Lee and others had replaced Miller, James, Tommy Dorsey, Goodman and other bands as top musical attractions.



The vocalists start to take over: Perry (Ted Weem's) Como and Frank (Tommy Dorsey's) Sinatra, sponsored by Chesterfield and Lucky Strike respectively.

The oxidement and general feeling of coloration that followed the armitics, plus the return of most of the sign smissions and enderly, brought some brighter days and nights to the big bands. But they didn't last. The public's new tested and per perty well firmed. The musicians, either time of traveling or spoiled by the sunsually high wartine wage level, became more apathetic about hitting the road again. A number of them were strated to boy and to the progressive sounds emanating from bands like Kenton's, Raeburn's, Gillemel's and Herman.

But many of the new, more complicated big band sounds were difficult to dance to. The best became two vague. Kerton himself has admitted that his band's involved mustic contributed directly to the decline of the dance bunds. The field of plings or to have a high such a been made were insent straterire by the higher prices the eight spots were charging so that they could afford to containing an open cent amenance tax. Want's more, Americans became more appreciative of and stituted to home Bife, and soon came the greatest of all home entertainment—efectivation.

Finally in December, 1946, almost a dozen years after Benny Goodman had blown the first signs of life into the big band bubble, that bubble burst with a concerted bang. Inside of just a few weeks, eight of the nation's top bands broke up—Benny Goodman's, Woody Herman's, Harry James's, Tommy Dorsey's, Les Beown's, Jack Teagarden's, Benny Carter's and Ina Ray Edwison's.

For a few year the bands hung on, but slowly more and more began to hang up their horns for good, and the world that was once theirs now became the property of a group of their most illustrious praduates—the singers!

The Vocalists

HOW important were the occalists to the big bands? Very! Some hipper jazzoriented fans and musicians may have resented them and their intrusions often in the over-all picture, it was the singers who provided the most personal, the most literal and often the most communicative link between the bandstands and the dance floors, between stages and seats, and between recording and radio studios and the perennial 'ususcens audiences.'

The era was filled with band vocalists. Some were terrible, some were mediocre, some were great. But so long as they could communicate, whether on ballads, novelties or swinging numbers, they earned their keep.

Not that the keep was usually very much. Unentabilished vocalities were generally paid less than the musicias in the band. One reason they had no union to protect them. Another, the supply was so great that as a group tipe possessed little financial music. It was real all uncommon, herefore, for boy singers, in order to protect their jobs, to double in various ways—washing over the music library, belaping with the instruments, along with travel sarrangements, and so on. As for the girl singers—wall, they didn't double as much as they sometimes were giren direction for.

Doris Day, one of the most respected of all git singers, recently told me, "Eleing on the road is not easy, sepsically for one gif among a lot of given There's no crying at night and missing mama and running home. So it makes you become a thronger person, You have to discipline yourself, musically and in every way. Being a band singer teaches you not only how to work in front of people but also how to deal with them."

Another highly successful big band alumna, Peggy Lee, elaborates even

Adonor leggly successful nig causi illand, reggy Loc, estobriles even further on the massel-discipline susci. "Bank stinger taggible us," the notes, truther on the massel-discipline susci." Bank stinger taggible us," the notes, the further one for the interpretation of a particular song want't exactly what we wanted, we had to make the best of it can remember one song taggible under the properties of the

"I will say this: I learned more about music from the men I worked with in bands than I've learned anywhere else. They taught me discipline and the value of rehearsing and how to train."



Les Brown's Doris Day, Stan Kenton's June Christy and Woody Herman's Frances Wayne

Frank Sintar has often commerced on how much he learned merely by sitting on the same bondstand with Tommy Doresy and watching hum because as he blew his trombone. Because of that breath control, Suntara pointed out, "Tommy could make it all sound so muscle that you never lost the thread of the message." So impressed was Frank with Tommy's physical provesses that he began taking extra breathing and physical-fitness exercises, including a series of underwater sessions in the hope that he would be able to breathe as effortiessly as his leader.

Sinatra has noted many times how important he feels it is for singers to get their training with bands. Several years ago I ran into him in New York when his son was appearing there with the Tonuny Doney band directed by San Donalue, Frank was absolutely delighted that Frank, Jr., was getting this sort of experience. "I hope he'll stay with the band for quite a withle," he sated then.

The comment jibed with one he'd made a generation earlier to his teacher, John Quinlan. "If I were starting all over again," he told Quinlan, "Td get a job with a band. I would sing and sing and sing. If a leader gave me forty songs a night, I would tell him to give me sixty. There's no teacher like experience."

Not all singers were either as appreciative or as dedicated as Sinatra. It showed, too. Spoiled too often by too much attention, especially from teen-age girls more impressed by gender than talent, some of the big band vocalists, including some with the top bands, paid far too little attention to musical development and far too much to the fust that was being made over them.

Bob Eberty, one of the greatest of all band singers, as well as one of the best liked by all who knew him, recently admitted to me that "lots of times I didn't concentrate on what I was doing. I was preoccupied with other things—like romanee. This sill surprised though," he added, referring to the adulation he and other boy singers received, "that something could have been that imnortant to someboch."

The hysteria that greeted boy singers during the forties almost matched that spewed on the vocal groups of the sixties. Mobs would wait for them outside stage doors. In the theaters they'd how! and scream—perhaps not as bilaturily as the kids in the sixties did in the presence of their idols, but certainly with a good deal more musical instification.

The relationships between boy vocalists and their leaders varied, depending upon how much leaders watered his ingue to be starred. If the boy could really sing and how much the safet wanted his singer to be starred. If the boy could really sing and if the leader appreciated in talents and bit value to the band, he could go far, as singers like Stanfar and Excity and Dek Haymes and Percy Como and Jimmy Mushing and Juck. The start of the start o

Numerous circumstances, over none of which vocalists exercised much control, often determined how well a singer sounded and thus ultimately how successful he could become. Some singers were forced to stray and strain outside their vocal range because an arranger happened to good for because they were saddled with arrangements inherited from differently pitched predecessors.

Tempos, too, could help or hinder vocalists. Too often leaders sacrifixed singability for disnecibility, and singares, both mail and fermale, would be forced to rash through their choruses at ridiculous paces, unable to phrase properly and sometimes not even able to make the worst's intelligible. I have always felt that one reason Bob Eberly (who liked the looks of his last name better spelled with a final "y") was able to sound as much more convincing than his brother, Ray Eberle, was that Jimmy Dorsey gave him slower, more romanticized tempos than Glean Milder ever gave Ray.

On recordings, singers often appeared to disadvantage because tunes were tossed at them at the last mitute and they didn't have time to familiarize themselves with them. After they had sang them several times during regular engagements, they would do them more justice, making the lyrics more enjageniarity of the proposition of the pro

And there were other factors that singers often had to overcome—out-eftune pianos, not to mention out-of-tane bunds and bands that played too loud, and PA systems that were so inadequate that the singers couldn't hear themselves at all. Then, too, there were purely physical problems, such as keeping one's throat in condition at all times (colds and lack of sleep were murder), looking well dressed and well groomed at all times despite the lack of money, getting sufficient sleep and finding adequate laundry and tailoring facilities.

With girl singers some of these physical factors were even more important. Good looks, a good figure, good grooming, attractive dresses (girls sometimes had to make up on bouncing buses and iron dresses in ladies' rooms) and, of course, poise were almost as vital to success as talent itself. And so was, as Dorfs Day pointed out, an ability to deal with alkingd of poorts.

A single jet among a pack of men certainly had her problems. If her leader was expectally well-bant, as some of their work, the difficulties increased in proportion to his demands and/or his ardor. In addition, of course, there were the musicians theremelves. The female vostiles had to be teatful in dealing not only with the men interested in cartacurricular activities but also with the group as a whole in the usual only-to-hy relationships. Some gifts tried very hard to be one of the boys, an attitude that was often resented. Others presented themselves with a protonouted air of independence, which might have been a good defensive manurer but also produced much lorentines. Still contained the produced of the contraction of the produced which sometimes resulted in the cattern of our non-for ordine, approach, which scientimes resulted in the

Earts-éminies in their approach or not, many of the singers with the top hank wound up with musicians from the uses bands as hubands. Detis Day married Les Brown saxist George Weidner; Peggs Lee married Bentup Good-man guistaria Deve Barbour; Jo Sadden married Tommy Derote; stranger Roberton; Fo Sadden married Tommy Derote; stranger Roberton; Fo Sadden Berton; Berton; Roberton; Rober

Sometimes a girl singer would do so well with a band that she would carry it to greater helpis. Certainly Ellis Fliegerald, especially after she introduced "A-Tisket, A-Tisket," helped Chick Webb tremendously. Wee Bonnie Baker's "Pol, Johnny" brought brand-sew fame to Orrin Tseker, And Georgel almade such a star out of Dolly Dawn that he finally turned over his entire band to her.

Many of the singers became as important and familiar to the public as the bands themselves. And when the musicians' union called a lengthy and self-defeating record strike in the early forties, a number of the vocalists whose debut and development had occurred in those bands began to take the play away from them.

When the big bands started to fade in the mid-forties, it was their former vocalists—especially those with the most talent and the most brains—who emerged as big stars. Among the men were Sinatra and Como and Haymes and











Clinton's Bea Wain s Tommy Dorsey's Edythe Wright , Goodman's Martha Tilton





Kay Starr

Barnet's and Venuti's



Helen Forrest



Whiteman's and Norvo's Mildred Bailey

















Raeburn's Ginny Powell



Louise Tobin



Eckstine and Vaughn Monroe and Coura Basie's Joe Williams and Freddy Martin's Merv Griffin and Kay Kyser's Mike Douglas and Dick Jurgens' Eddy Howard and Sammy Kaye's Don Cornell and Gene Krupa's and Glenn Miller's Johnny Desmond.

And then among the girk there were Peggy and Doris and Ellis and Jo and Charlie Barnet's Key Surar and Eard Here's Stanh Vaughan and Vincent Loyez' Betty Histon and Shaw's, Goodman's and James's Héche Forest and Knapa's Anial Christy and Kenten's Jame Chrisy and Tomany Dorry's Comie Haliess and Lioned Hampton's Dunah Washington and Nobble Sinsle's and Barnet's Lims Hornes and, of course, Bilder Heidelig, who had been a band Barnet's Lims Hornes and, of course, Bilder Heidelig, who had been a band had started been assert even before most of the high bands, including Rolfs, had started been assert even before most of the high bands, highligh Rolfs,

That's quite an impressive list of graduates. What's more, in the years timediately following the big hand era and preceding that of the rock and orders (roughly from 1947 to 1953), and show every text pop singer, with orders (roughly from 1947 to 1953), and show every text pop singer, with big bands. Even Bing, Crosby, Straly established and become order of the big bands. Even Bing, Crosby, Straly established and an analysis of the singer by the time the big bands had began to take ever in 1953, and afready received his musical experience and education and had paid his does in the shadest of Paul Wilderman and Gas, Ardenburg.

The vocalists may have done a lot for the big bands, but it was nothing compared with what the hie bands did for them!



webb's Ella Fitzagold



W Orres Tor ker's Ronnie Beker

The Arrangers

THE two men most directly responsible for the style of a hand, and thus often for its success of failure, were its leader and its arranger. The importance of the first is obvious, that of the second somewhat less so. And yet without the specific talents and contributions of the arrangers, none of the hands would have had any individuality; all would have sounded very much alike, and dance bands would never have become colorful, distinctive and entertaining enough to attract woth a large segment of the populace.

As more and more hands appeared on the scene and as radio and recordings hegan giving each of them greater exposure, the importance of the arrangers continued to increase. For as competition hexame keener, so did the public's ears, and attractive and distinctive sounds—musical styles—hexame a more and more crucial factor in the orderful success of each hand.

Arranging music well is a difficult task. It requires a knowledge not only of the hask elements of music but also of form and of exactly what notes instrument can play and of how they can be most effectively voiced to produce the desired musical effects. Many arrangers knew all this. But with those with limigination as well as knowledge and training who created the most successful criticals, looleful, ear-estching sounds.

The list of those who did so well for themselves that they controlly rose above the hands for whom they wrote is an impressive one. For just and show the hands for whom they wrote is an impressive one. For just are big by the high part of the high part of the properties of the high part of the properties of the prope

Let's take a look is some of the famous arranger-conductors who graduated from the ligh andas. Paul Weston, Sy Other, and the late Aval Storishah all workeds for Tommy Dency; Yuth Cannatas and Somy Burke for Jimmy Wester of the Control of the Con



Benny Goodman and style-setter Fletcher Henderson

The role of the arrangers extended beyond merely writing drow the noise. Many leaders depended upon them for musical direction. Some worked closely with their writers in the planting of arrangements, others gave them completely for entil. beingly, after an arranger had completed a work, he would precisely low be writted the notes to sound. Meanwhile the leader would listen, and depending upon his knowledge of music, his patience and loterance, not to mention his ego, he'd approve, try to improve or else disapprove of the arrangement.

Some leaders were also their own chief arrangers. Before the big band era had begun, Fletcher Henderson and Don Redman, who had led his own band and McKimys' Cotton Pickers, had already formed their own styles. And, of course, all through the pre-big band, the big band, and the post-big band eras, Duke Ellington was creating his great music for his band. In addition, during the big band days he took on an assistant, Billy Strayborn, who soon developed into one of the outstanding arraners of all time.

Glenn Miller's success was predicated principally on his own arrangements, though after commercial interest began taking so much of his time, he turned over most of the writing chores to Bill Finegan and Jerry Gray. Chade Thermallil created his own particularly tasty music, later to be helped by Gil Evans and Bill Borden. And the hard-hitting excitment that typinGs Jam Kentrol's music was created by Stan himself, with Pete Rugolo and others eventually supplying most of he arrangements.

And there were other important arranger-leaders—Les Brown, Benny Carter, Larry Clinton, Will Hudson, Elliot Lawrence, Russ Morgan, Ray Noble, Boyd Raeburn and Raymond Scott, for example.

Musicians within the bands often developed into important arrangers. So Oliver played tramper for Jamine Lunceford, John Secti Tretter piano for Hal Kemp, Ray Connill and Johnny Mandel tromboras for Artic Shaw; Tatul Camanta played trumpel, Lee Lipsam gaine for Jammy Derocy, Neal Heift played trampel, Ralph Burns piano for Woody Herman, Henry Manchi was a piantia in the power with the bond, Neals notice dispersion of the Cherk Spival, Gurry Milligan sax for Gene Kenya. And three excellent Cherke Spival, Gurry Milligan sax for Gene Kenya. And three excellent cased, seven also and the luncertast arrangement for the Net Crossle, beare cased, seven also and the luncertast arrangement for the Net Crossle, bear

Numerous muscions figured in the bonds 'arrangements is a more informat way too, for in may bends there were men who provided all tors of muscial ideas, even though most of them never made any attempt to write them down. There the muscial capital de corps was generally excellent. The muscians, proud of what they were playing and offer creative themselves, would offer suggestions for improving or embellishing or perhaps even cutting certain segments within an arranger tall offer the second property of the competition ments within an arranger tall offer the first the bond had been playing it for the competition of the competition of the competition of the competition to be able to offer valuable ideas.

Some of the most exciting of all the swing band arrangements were essentially composite works out of the heads of several massiens. Called bead arrangements, these often began with some simple musical figure, or rift, that one of the men had been noedling around with. Others would pick up on the idea and start helping to develop it. Purhaps some of the developments would be disarried and others offered instead. Then, after one section—say, the seases—had established the musical figure, the brass might come along and offer a counterfigure, and the whole piece would bega to just just the whole piece would bega to just just.

Other times, swinging rill pieces veolved from spontaneous backgrounds that once or more manicians had been blowing behind a solid rileying a wellknown piece. The background toself might provides such a catchy prinses that it would become the central thems of an entirely new work. The technique leart as element of spontaneity to the music. Lioned Hampton's thrived on this procedure. And the piece Count Basis beam, strapped as it was functionally through its early period, profused one catchy rift time after autother—many through its early period, profused one catchy rift time after autother—many through the collective creations of the orthodoxist and crearly sidenous.

Pay for arrangements varied considerably, depending a great deal on the financial condition of each band. Sy Oliver revealed in an article published in the February, 1946, Metronome, that he bad been so enthusiastic about arranging for the Jimmie Lunceford band when he first joined it that be had

been perfectly content to supply it with some of its greatest scores for the grand total of two and a half dollars per arrangement—and fully copied, at that! On the other hand, when sy joined the more affluent Tommy Dorsey band, Tommy told Oliver that he'd guarantee him five thousand dellars a year more than Lunceford had been pavine him, no uncestions asked.

Established arrangers like Doney's Oliver and Weston and Stordahl, Goodman's Fletcher Henderson and Jimmy Mundy, and others general used out better financially than most of the sidemen. Usually they were guaranteed a certain sum over a specified period, during which they would suppare a general commission of the property of the property of the property of the agreed-upon minimum number of arrangements. So long as they met their quotas, they could continue living rather rewarding living.

In addition to those arrangers who worked exclusively for a specific leader, there were numerous writers who peddled their wares from band to band. Some of them did very well, though naturally they enjoyed less financial security.

Many leaders welcomed these free-lancers. Often at rehearsals, which many bands held after work, they would audition new works by new writers, and though much of the stuff turned out to be unusable, once in a while a gem would be unearthed.

Jimmie Lunceford's arranger, Sy Oliver, and Duke Ellington with his arranger. Billy Strayborn



Some free-lancers made a good living working not for hands directly but instead for music publishers. To get their tunes plugged on the air, some publishers would supply bands with free orchestrations, written especially for them. Generally these arrangements were pretty second rate, however, because the arrangers didn't know the bands very well and because they had little inspiration other than cold cash. Yet these arrangements served a purpose for the leader, permitting him to vary his fare on radio broadcasts and, of course, to save money. It's worth noting that few really musical bands bothered with this sort of subsidization, fully aware that too many lapses in the quality of their music might not only reduce their popularity but also impair the valuable spirit of their musicians.

The field of arranging for dance bands offered a wide variety of opportunities, from the most prosaic to the most inspirational. Writing for publishers was generally dull and tedious. So was arranging for mickey-mouse bands. whose heavily stylized, highly restrictive formulas permitted nothing more exciting than the sound of a wet washrag crashing on a damp bath mat. Chances for creativity naturally increased within the more musical bands.

And yet life could get pretty dull there too, especially when a writer was called upon to rush through an arrangement of some stupid pop tune that the band bad been assigned to record the next day. Such assignments became purely commercial ventures, requiring mere craftsmanship as opposed to artistic creativity. Some of the best bands did permit the arrangers greater freedom, encour-

aging them not merely in their interpretations of pop tunes, but also in the composition of their own material. Often this resulted in wonderfully freshsounding originals that redounded to the credit of the band as well as the arrangers. A classic example was the series of inspiring instrumentals performed by the Woody Herman band in the mid-forties-Ralph Burns's "Bijou" and "Early Autumn" (part of his "Summer Sequence" suite), Neal Hefti's "The Good Earth" and "Wild Root," and Jimmy Giuffre's "Four Brothers." So pleased was Woody with the results of such originals that be even commissioned a classical composer, no less a personage than Igor Stravinsky, to write an original for the band. The result: Stravinsky's "Ebony Concerto,"

Stan Kenton went Herman even one better: he encouraged his writers to create not merely the usual swinging originals that followed in general the over-all nattern of such numbers, but even more adventurous pieces, admittedly unsuitable for dancing, that utilized classical forms. The results frequently astounded and confounded Kenton's most devoted fans and his severest critics.

Few other leaders gave writers so much leeway. The great majority of arrangers were limited by specific restrictions. Since they were writing for bands that made their money playing for dancing, their scores had to be danceable. This meant sticking to a basic four-four rhythm. Disonances were

The Arrangers

too risky-they might scare listeners away. Complicated voicings tended to confuse many musicians and required additional rehearsal time, which many leaders were loathe to supply.

And yet, just as singing with a band had trained vocalists to work within specific restrictions, so did writing for one train arrangers. Certainly they learned a great deal from their work with the big bands, and the proof of the value of this training is attested to by the impressive list of graduates who today have become the country's recognized arranger-conductors.



Eddie Sauter who wrote for Red Norvo, Benny Goodman and Artie Shaw, and Bill Finesan, who wrote for Tommy Dorsey

Of all those who received training in the big bands, the arranger who kept on impressing many of us, no matter which hand he was writing for was Eddie Sauter, cited by his fellow-arranger Glenn Miller as being "ten years ahead of bis time." Like other talented and creative writers, Eddie was faced with many frustrations. Others, though, found it easier to compromise. But for Sauter, a man of high ideals and equally high principles, writing within the dance-band milieu remained a constant chore. In an interview a few years ago, he stated categorically what other dance band arrangers may also have felt but seldom admitted publicly. "Writing commercially," he said, "is not an art. But who knows," he added bopefully, "maybe I'll be able to earn enough money in the commercial field so that I'll be able to retire for a while and really write!"

The Businessmen

FOR most successful bandleaders, the music business consisted of two equally important words, "music" and "business." To arrange their music, they engaged creative and communicative arrangers; to arrange their business,

they depended upon topnotch managers and bookers The terms "manager" and "booker" were often considered synonomous by

the public. But they weren't, Most band managers worked with one specific band; bookers worked with many. Conversely, bookers performed primarily one function; they found jobs for their bands. But managers handled a number of business affairs for their particular bands, and how well they handled them often had just as much to do with the success of a band as how well its musicians played, its vocalists sang or its arrangers wrote.

Band managers functioned in various capacities-as travel agents, as accountants, sometimes even as valets and often as fathers. They arranged all travel arrangements and hotel accommodations. They handled all financial transactions. Some concerned themselves with the appearance of the band, making sure that each man was properly dressed and showed up on time for each engagement. Many band managers spent many hours listening to and trying to solve their musicians' personal problems, often acting as buffers or peacemakers between sidemen and leaders.

Equally important were the band managers' activities outside the bandwith booking offices, with radio stations and recording companies and with dance promoters and hotel and ballroom managers. They became the direct financial links with those upon whom the bands' very existence depended, and it wasn't uncommon for a band manager, after having spent the evening checking attendance at the entrance of a ballroom, to collect the band's fee and carry the wad of bills around with him until it came time to pay off the musicians.

Some of the bands, after they'd become especially successful and had expanded their field of activity, operated with more than one manager. They would employ both a regular band manager, who stayed with the band, supervising its regular day-to-day operations, and a personal manager, an executive back in the band's headquarters office who concentrated on bookings, contracts, finances and many of the leader's personal business matters.

The most effective personal manager I ever knew was a large, quiet, stolid Bostonian named Si Shribman, who, along with his brother, Charlie, owned and/or operated a string of New England ballrooms. Si evinced a great love of bands in general and a great faith in a few new leaders in particularyoung unknowns like Artie Shaw, Glenn Miller, Tommy Dorsey, Woody Herman, Claude Thornhill and Tony Pastor. To them, Si gave more than mere advice. He lent them money to get started, then kept them working in his ballrooms and on college dates, which he booked, until they'd had a chance to develop musically and to establish themselves financially. Leaders loved Si Shribman, not only for what he did for them but also because of the quiet, gentlemanly way in which he treated them. He was both a rare manager and a rare man.

In New York another manager-booker, Moe Gale, helped his new, struggling bands by booking them into his own Savoy Ballroom, Chick Webb developed there, as did Teddy Hill and Willie Bryant, and Erskine Hawkins made it his home away from home while his Alabama Collegians tried to achieve national recognition.

One of the most famous of all manager-bookers was Joe Glaser, who single-handedly guided the career of Louis Armstrong, Joe's hard-sell dedication established not only Armstrong but also other important leaders, such as Les Brown and Lionel Hampton; and after the big band era, his office. Associated Booking Corporation, became one of the most important of all bandbooking outfits.

About the softest-sell booker-manager I ever knew was a kindly looking, nonpushing gentleman named Francis (Cork) O'Keefe. By the early thirties, he had developed the Casa Loma Orchestra into one of the hottest properties on the scene, and soon he joined forces with Tom Rockwell to form the Rockwell-O'Keefe organization, which later became General Artists Corporation (GAC)

Unlike O'Keefe, Rockwell was an extrovert. He was a great salesman, especially when he believed in his product, and fortunately for the good of many musical bands, he appreciated talent. As a recording executive, he had guided the careers of Bing Crosby, Louis Armstrong, the Mills Brothers and the



48 The Big Bands-Then

Boswell Sisters as well as the Casa Loma band. As a booking-office executive, he surrounded himself not only with artists but also with businessmen who appreciated some of the finer points of music.

Rockwell-O'Kecfee was only the second largest of the band-booking offices, but it always seemed to be trying harder, possibly because many of its personnel really enjoyed music. Its enthusiasm and dedication attracted many of the new bands banded by musicians who needed understanding and encouragement. Jimmy Dorsey, Arite Shaw, Bob Creaby, Woody Herman, Glean Miller and Claude Thorthill all migrated toward GAC when they launched their

brilliant exposition or the New York. Pets Doctoni usenii.

Nor thin MAC represented no outstanding white plands. Thanks to the force sight and insight of one of its young bookers, William Alexander, the company used the plant of the plant

MCA's more conservative musical tastes reflected those of its two most



Jules C. Stein, founder and president of Music Corporation of America

important executives, Jules Sicia and Billy Goodheart, two very bright businessmen who during the twenties had worked as musicians with midwestern botel-type bands. But so firmly established had their office become by the time the big band era began that they could afford to coast along with the less controversial new bands. Thus the field was left open for GAC to ferret out and develop the more progressive new bands, and this it did with great success.

In 1939 MCA lost Alexander when he opened a band deputtment for William Morris, an angency which for years had booked many theatiesal, vandevells and nightenho stars but which had done little along hig band lines, whill and a highly creative and efficient organization, servicing such veterans as Date Ellingion, value Willeam and Loss and an and an and an and an analysis of the star of th

GAC, MCA and William Morris—these were the biggest band-booking agencies. The even-driving, highly septemend Joe Glaser continued to do well with Armstrong, Brown, Hampton, Andy Kirk, Jan Savitt, Teddy Powell, Russ Morgan and a host of top Negro juzz stars. More Gale keep his office operating under full steam and added new bands and singers. And there were others: Consolidated Radio Artists, which started strone

Anii there were others: Consonance (Raine Artisis, which started strong but faded after a few years; Stan Zucker, who had a few good bands; and a couple of midwestern-based offices, Fredericks Brothers and McConkey Music Corporation, both of which concentrated on their portion of the country and the mickey-mouse bands that appealed to most of their clients' tastes.

How much did all these booking offens contribute to the success of the high and/O Obvolously some contributed more than others. But what many of the acceutives in their high-backed solved chairs too other forgot was that the bands contributed to their success in returns. In their franking, competitive efforts, they frequently overlooked the long-term aspects of their elicent currents as they made shorthighted ections to solve an aimmediate booking problem that might never have arisen had the office planned more carefully and knowingly in the first place.

Stan Kenton, whose main remained outside the ken of most businessamen, once expressed his feelings and those of others like him when he state, "Book-ern know less about music than amybody in the music business, but they're always shooting off their mouths to all young bandleaders, giving 'em the staff about bore key've been in the business for so many years and they know what the public wants and just listen to them and you can't belp being a success.

"If we [his band] become a really big success—and I sure hope we do, because I feel I owe music something, and the best way I can repay it is to help raise its standards—I feel that we'll have become a success despite all the things the guys in the offices tried to straighten us out on."

Recordings

RECORDs were important to the big bands—bort not so greatly important as they are to today's musical groups, sho without eclo-chambers and other electronic trappings would be completely uncommunicative. The big bands had more than records going for them. They had one-nighten; bullrooms, theaters and live broadcasts. And most importantly, they find musiciratishy, so that no matter where they went, they could duplicate in person what they had played on records.

The musicians in the big bands differed from those of most of the popular recording groups of the skites. Fig. were not kids dependent primarily upon three chords and a smart engineer, but real musicians who had spent years studying music and mastering their instruments, playing in school bands and not working their way through territory outfits into the big league of dance bands. One of musicinashin and an ability to read quickly were precessibles. Not only

Good mustchanned and an admy to read query we directions of the were the muslicians expected to complete their four (and sometimes six) sides in three hours, but many times the musle they played was music they were seeing for the first time right on the recording date. Speed and accuracy were easential, because bands often vied with one another to be the first on the market with new songs-

Star vocalist Frank Sinatra, producer George T. Simon, recording supervisor Mitch Ayres, drummer Buddy Rich and interested spectator Alec Wilder on a Metronome All-Star session



There were few of the stop-and-go routines that later became accepted procedure at recording sessions. There was no tape to spline. Bands recorded directly on either wax or accetate discs, and so it was not possible to utilize the technique of combining part of one take and part of another and more of a thirst to make up a complete performance. It all had to be recorded as one unit.

In addition, what were into a record came out exactly the same way, while no super-speciations ignimisels. Utili an autate recording supervisor, Merry Palliz, hit upon the idea of placing a speaker and a mite in the men's room ento Dimmwide's studie to produce the first cache chamber—amove that was great for a hand's music but rough on its musician's kitneys—most of the recordings had a dity, dead sound that made recorded performances seem dull compared with live once. Eventually, as the companies began utilizing major studies, such a Columbia's hander liderlethrant Hall, the records took on the production of the studies of the recording had been approximately and the records and the records and the records took on the studies, are considered and the records and the recor

Of course, the pressure of recording four sides in three hours could have its disadvantages. Often a band's fast reading of a song would turn our to be quite different from the way it played it later in person. Familiarty with an arrangement breeded new attempts at different prinnings, volcings and tempos, as musicians continued trying to improve upon their two often hurried and harried recorded recordinance.

A few years ago, after literating to Gene Krupu's original recording of "Let Moform playme," I mentioned to Gene that I was very surprised to hear how slow the tempo was, that I'd remembered the hand playing it much fatter." I guess we did, "Krupa said." Plat you know, it's a funny thing about tempos. After you've played a number many times, it seems you almost automatically increase the tempo. Maybe it's because subconsciously you feel that you need to give it some added excitement and you can't blink of another way to do



Stan Kenton, standing, assists recording supervisor Carl Kress (one of the cra's top guitarists), as Nat Cole peers into control to see how he's been doing.

it. But you can work it another way too—you can slow down a tune purposely, just to get it into a different groove."

Tommy Dorsey, when he recorded "I'll Never Smile Again," used that solving-down-the-impo routine to produce as high til Glean Miller had recorded the stame tune three months earlier at a much faster, less intimate tempo, but nothing had happened with his version. Tommy's found the right groove, and that was it. And Tommy Tucker used the same slow-down routine with his high it record "I Don't Want to Set the World on Frie," which had already been recorded by Harlan Leonard's band, but at such a fast tempo that his version had gone completely unnoticed.

A band's name power, as well as its interpretation of a song, helped create lights. For example, Exticine Hawkins had Jareday pisiende a bit of finem with his Bluebrid version of "Tuxedo Juncion," when Glenn Miller came along and partayed the true list on a reven bigger hit—and on the same record label at that And Count Basic recorded his "One O'Clock Jump" in July, 1937, but the high liversion was Benny Goodman's, recorded seven months later.

New interpretations gave new life to old standards. Artie Shaw resurrected "Begin the Beguine" and "Indian Love Call," Bunny Berigan "I Can't Get Started," Tommy Dorsey "Song of India," Larry Clinton "Martha," Charlie Barnet "Cherokee." Les Brown "I've Got My Love to Keen Me Warm." Harry James "You Made Me Love You" and Freddy Martin "Tchaikovsky's Piano Concerto," And there were many more. Usually the bandleaders came up with the idea of resurrecting such old standards. Sometimes they met with strenuous objections from the record company artists and repertoire (A&R) men, who were under constant pressure from their superiors to record "sure hits," and from music publishers, who constantly kept assuring them that their particular tunes were those "sure hits." It's gratifying to those of us who were constantly fighting for higher musical standards that the big band record hits that have survived have almost always been those which the bands, not the businessmen, dug up and fought to get on wax-standards like those listed above plus instrumentals like Miller's "Moonlight Serenade" and "In the Mood," Woody Herman's "Woodchoppers' Ball" and "Apple Honey," Jimmie Lunceford's "For Dancers Only," Frankie Carle's "Sunrise Serenade," Lionel Hampton's "Flyin Home" and, of course, the many brilliant pieces written and recorded by Duke Ellington.

Of the three major companies that recorded most of the hig hand sounds, Decea and Victor seemed more conservine, Columbia more during. For years, just and other creative musicians recording in Decei's small, stuffy studio were infiniteded by a sign that read: "Merer's the Meloty"—which reflected the basic philosophy of the company's bright though often very tubbon president, Jack Kupp. Victor's recording supervisor. If the Ornetton, was an equally sately one described with the other president, and the other described with the other president, and the other described with the other president recording the present of the other president for the other president recording the present present the president recording the present present the prese

Columbia, on the other hand, especially on sessions run by Morty Palitz and John Hammond, seemed to sympathize more with the leaders and musicians. They were more willing to listen to other ideas, to experiment and to approach recording sessions from the long-range rather than from the quick-buck point of view.

Most bands were impressed with the premotional value of recordings, but are couple of top leaders had little use for them. Both Jeau Whiteman and CW Warring felt that recordings played over the air were self-defeating because they were competing with live railor performances. Warring wouldn't record for ten years, it wasn't until late in 1941 that he broke down and signed up with Decca.

But the man who seemed to recognize even less the importance of recordings to the big bands was the most influential man on the entire big band seene. James Claesar Pertillo. Elected national president of the American Federation of Musiciani in June. 1949, and perturbed by the possible adverte effects of recording on his membership, he have flee Setwin, a highly respected refers of recording on his membership, he have flee Setwin, a highly respected offers of recording on his membership, he have flee Setwin, a highly respected offers of recording the setwing the s



James Caesar Petrillo: The ban is on!

Schini report was enhangive. Presented at the annual convention of the municians' union, it received a standing ovation from the delegate. Estimating that by the end of 1941 the recording industry would have paid our more than three million oddlars to working sunclaims. Schive recommended text "would be unwise, if at all possible, to curtail industries where such large annuousts are spent for musicians. There are remedies for the unemployment caused by this mechanization of maie, but a knockout blow, which could not be delivered, is not be answer."

5.4 The Big Bunts—Them So what did reliable to the Control of On August 1, 1942, he tried for a knockout—he so what did Pertilio of On August 1, 1942, he tried for a knockout—he cordered his musicians to stop all recording. His argument was simple but be repeated for the use of their recording on rando programs and in julcius of the control of their future. But James Caesar stuck districted late to his butter olan.

dictationally to his battle plan.

For more than a year no major company made any records with instrumentalists. They did record singers, however, usually with choral backgrounds.

Finally in September, 1943, Decea signed a new contract with the union. A
month later, Capitol followed suit. But the companies with most of the big
manue hands. Columbia and Vistor, fought for more than a wate form

name roands, Comment and vector, tought to more than a year longer.

It was a big meas, Later in 1934 few Parl Jacho Board (W.B.) was asked to help. Four months later, finding in favor of the record companies, it recommended that the strike be ended and "conditions pervailing on July 31, 1942, be rostored." But Pettillo refused to accept the recommendation. Even Persident Rosovertip got into the act, requesting an end to the strike. Again Pettillo said no. Finally in November, 1944, Columbia and Victor capitulated and aerced to paw the union a roavily for all records relationship.

Perfits was juillent. Its claimed "the greatest viewry for labor... in the history of the labor... in the history of the labor... in the history of the labor movement." In a way, be may have been right. The rank-and-file membership, two-thirds of whom, according to the WLD report, date out blow that the Selvin report had predicted couldn't be dilivered—well, it mandates a state out blow that the Selvin report had predicted couldn't be dilivered—well, it mandates, though, it defind it het recording companies nearly so hand as it did the big bands. And then, when the bands finally did get up from the floor, and a selvin report in the selvin report in the product of the produ

Radio

THE big bands depended just as much on radio for exposure during the thirties and forties as did the singers and the vocal groups in the fifties and sixties. But there was one huge difference, much of the music of the big bands went over the air live instead of on records.

of O'course, there were disc jeckey abows. But these were almost exclusively on a local, ampromered basis. To be sure, some attracted such large audiences on a local, ampromered basis. To be sure, some attracted such large audiences when you became important to be bard's success. Martin Block on WNEEV in Most by Concentre properties of the Wiley State o

Martin Block, boss man of WNEW'S "Make Believe Ballroom," hands an award to Woody Herman on the stage of the New York Paramount Theater as saxin Sam Rubenwitch, guitarist Hy White, vocalist Carolyn Grey and



Almost every handlender sought and welcomed such exposure. Some romanced dies jocksy with intense and sometimen sussenting ardor. Some jocksys reacted in kind. But many, geninnely intenses di in the music and its markers, willingly line visualise support. Next symied, as many of their seconds in the sixties were to be, by strict adherence to a "top-forty" type of programming, many dies jocksys extensily sought our rocentds hy new, upcoming hands and promoting such discoveries remained a labor of love for many a big band dies jocksy.

Naturally they also played the records of the top bands, and this sometimes det of difficulties between those could sand the apposers of their live commercial series. For why, reasoned some of the clients, should we pay good money to these bands for live programs when some local stations can induce our show, almost selection by selection, through records? They had a valid coint.

Some of the top leaders took steps to protect their sponsors. For years, for cxample, Hal Kemp refused to record his thems song, thereby preventing disc jockeys from re-creating his live broadcasts. And Paul Whiteman and Fred Waring, both heavily sponsored, stayed out of the recording studios during much of the his hand era, thus avoiding all competition with their live shows.

Big bands headlined numerous top radio series. Many were starred for several years on the Fitch Bandwagon, which, during the late thirties, presente most of the leading orchestras on programs that featured as MC named Tobe Reed, who talked with the leaders and generally ried to humanize the bands and musickans. Later, Cose-Cola with its Spotlight series also brendedar music of many name bands direct from numerous locations, including, during the war years, service camps.

As a group, the cigarette manufacturers really got behind the big bands. Cannels sponned the Benny Goodman and labb Crodby bands in erieth high-lighted by a weekly commentary on the news, called "Newsy librasise," composed and usup by change Merce with 100 has Spront, row the wide of J. Wahrt company spontered Vaughan Monroe's hand. Chesarfield allied itself with future movie star Paul Dougha as announcer. Radispi-Kool sponsered the Compy Down yabout off or a number of years, with future throwing star Paul Dougha as announcer. And the Collyer as announcer. Thing both throw the Collyer as announcer. Thing both throw the Collyer as announcer. Thing both throw the Collyer as announcer. Thing both is well as the Collyer as announcer. Thing both throw the Collyer as announcer. The Collyer as announcer. The Collyer as announcer. The Collyer as announcer as a college of the Collyer as announcer. The Collyer as announcer as a college of the Collyer as announcer. The Collyer as announcer as a college of the Collyer as announcer. The Collyer as a college of the Collyer as a colle

But the longest-lived cigarette-sponsored series was that of the American Tobacco Company, which in addition to its Kay Kyper's College of Musical Knowledge, sponsored what was first called "The Lucky Strike Hit Parada" and later simply "Wour Hit Parada". "Here the songer arther than the banks hecame the big attraction as listeners were kept in suspense right to the end of each prorum waiting to hear what tune had gained the number-one spot on "The Lucky Strike Survey," a poll whose results sometimes haffled publishers and bandleaders who felt that it should have been conducted more thoroughly and analytically.

Lucky Strike, after going along for years with the almost martial music of B. A. Rolfe and his Orchestra, eventually switched to the more danceable and slightly more subtle sounds of Mark Warnow and his Orchestra. A large, welldisciplined studio outfit, it employed some of the top musicians in town, who, unfortunately, because of the sponsor's and agency's preconceived notions of tempos and volume, seldom got a chance to project much of the warmth or color that troffield the music of the his ones bonds.

Studio basids continued to flourish during the big band era. Some had taken on and continued to sue the names of their spousors, like Harry Horlick and the ARP Oppies, Sam Lanin and the Japan Troutsdors, and Harry Reer and the Gliquot Club Ekikmos. Reset, by the way, eventually emerged from his carbonated commercial and formed an excellent band composed of some fine young swing musicians.

Although some of the leading studio musicians, such as the Dorsevs and

Benny Goodman and Artie Salwa and Glenon Miller and Clande Thornfull and Will Bradley and Clarke Spixile, left form their own bands, often taking some fireds with them, enough good musicians remained to stock very commercial orchestras told by Paul Baron, Land Glustian, It Gloodman, Gus Hanesschen, Gordon Isankins, Jack Miller, who was Kart Smith's steedy conductor, Raymord Paigs, Jonques Rozardi, Willerd Robiston, who old an expecially musical group called the Deep River Boys, Rubinoff, who featured his mage violin, whether that was, and then Selvin.

An All-Star radio session: violinist Jack Benny, trumpeter Dick Powell, clarinetist Ken Murray, drummer Bing Crosby, trombonist Tommy Dorsey, pianist-singer Shirley Ross



And there were more successful studio conductor—the Shilkret brothers, Nat and Jack, Harry Sosnick, Leith Stevens, Axel Stordshil, who appeared later on the scene as Frank Smatris' maestro, John Scott Trotter, who conducted for Bing Croeby, Peter Van Steeden, Paul Weston, Meredish Willson, later to gain fame as composer of The Music Man, and Victor Young, who, when he wan't conducting for the top singers, was busy writing a flock of wonderful songs.

Most of their music was different from that of the big dance bonds. Music it was strictly background for singers, a good deal consisted of uninspired readings of muschane arrangements. And almost all of it was constricted by the pumpy-pishting of network executives who allowed that is said to hand is easier and the strictly of the strictly less stric

Once in a while a studio band with a distinctive, musical sound would emerge. Raymond Scott fronted an outstanding outfit in New York, And Philadelphia produced three topflight bands: Jan Savitt's, Joey Kearas's and Elliot Lawrence's.

But by far the most exciting sounds came from the established dance bands, some during their commercial programs but many more during their broad-casts direct from where the bands were playing—Prank Dalley's Meadow-book, the Palomar, the Hotel Sherman, Glies Island Casino, the Ardson, Elifich's Gardens, the Palladium and many, many more spots throughout the country that featured name and semi-name bands.

These network broadcasts were exceedingly important to the bands. They give the groups exposure and publicity that they couldn't possibly afford to buy. Consequently, competition for these jobs became keen. This meant that bands would accept low wages for engagements in spots with radio outlest, often studying on for weeks and loning money which hopefully jaining enough national recognition through air time so that when they finally did go out on one-digither and theaters tours they could demand and get more money.

The vest majority of munder broadcasts took place at night.—from eleven to one on CBS and both NIC networks and from eleven to two on the Mustands on en CBS and both NIC networks and from eleven to two on the Mustands and very early forties, when the comprediction for air time became especially keen, hands would show up at all sorts of worit hours just to get networks keen, hands would show up at all sorts of worit hours just to get networks responser. Alvino Rey, for example, broadcast at soon on Sindays from the Rustic Cabb in New Jersey, while both Jack Teagarden and Tommy Tucker put on 11 Ass. Assort from their Goats.

Just as the bands fought for top spots, so did the networks fight for top bands. The hie battles in the mid-sixties between NBC and CBS over the rights to telecast games of top football teams were an extension of other fights, twenty-five years earlier, in which they vide for tie-ins with the top name bands. In 1040 MBC proudly announced summer broadcasts over its two networks.

in 1939. Ohe Drouny annothect summer processes over its von retworts, the Red and the Bus, of a total of Drynnien name banks, including those of Chartie Barnet, Blue Barron, Count Basie, Larry Clinton, Jumny and Tormy Doney, Horace Heldt, Woody Herman, Greas Krupa, Glena Miller, Jan Savitt and Artte Shaw. CBS at the same time trumpeted a list of venety-one signatories that included Cas Callowoy, Ma Garber, Benny Goodman, Sammy Kaye, Hal Kemp, Kay Kyser, Ozzie Nelson, Jack Tecagarden and Paul Whitenan.

But those seventy bands by no means represented the total that were playing over the air. Both networks featured others, And there was also the vast Mutual network, which brought its microphones into clubs that the others didn't have time for apost that featured some of the younger and often equally exciting bands.

The multility of the broadcasts varied tremendously. A great deal elemented

on a room's acoustics. Big dance halls generally projected more exciting sounds; smaller, more institute hotel and nightich to rooss produced smaller, deader tones. Engineers were all-important too. Some had good ears for music. They could recognize which instruments should preclominate an adjusted their disla accordingly. Others had tin ears, and some of their broadcasts were horrendous.

NBC and CBS sent an announcer and an engineer to each broadcast, but Mutual, a less wealthy network, had one man perform both functions. This required both a good ear and a good voice. Unfortunately very few men had both.

The right amouncer was important to the big bands. It he projected enthusiasm for the music, the entire tears of the breaducts could be uplifted. Consequently, many bandleaders wincid and direct these messages that they would respon with the sort of inspirational gab that twould let the antion know just how great the band was. Sometimes, though, the results were pretty ridicalous, as overeadous, underfindered amouncers galeed inane; by teath and celloks in hysterical attempts to match the band's musical criterions.

The attention that leaders beamed on amounters was notified recurrently.

with that which one group of men, the music publishers, piled on the leaders. Called song pluggers or, more respectfully, contact men, the publishers' representatives woode bandleaders with such varied gifts as liquor, theater and baseball tickets, elothes, women, jewelry, resort vacations, musical arrangements for their bands and just plain money.

Some leaders were constantly taking, others just as constantly refusing. Some publishers treated the leaders with courtesy, respect and consideration, others merely piewed builishly ahead, intent only on getting one particular plug for the tune, caring little for the bandleader's feelings or for establishing a more leating relationship.



Music publishers descend on Tomniy Dorsey at its Tune 1, 1939, opening at the Roof Garden of New York's Pennsylvania Hotel. Scated: Johnny Green, Jonie Taps, Eddie Wolpin, organist Jessie Crawford.

TD, Jack Mills
Standing: Dick Coester, Murray Baker, Nicky Campbell.

Standing: Dick Coester, Murray Baker, Nicky Campbell, George (not George T.) Simon, Charlie Ross, Stan Stanley, Sidney Kornheiser,

Al Porgie, Lester Stanley (behind Porgie), Ioe Santley, Norman Foley, Charlie Warren (rear), Larry Spier, Willie Horowitz (front), Mac Goldman, Billy Chandler (rear), Etmore White (front)

The pressure on the publisher' representatives was intense. They had to produce or they lot their jobs. Publisher either designated a creatin week as "plug week" for a special tone, and their men had specife instructions to get attent cong played during that week. The seculded logbe behalf at this was to try to get the song high up on the charts that were based on the number of innes a time was played during a severed period, a chart that had a big bearing on where the time would rank on the "lift Parake" survey, It was a bearing on where the time would rank on the "lift Parake" survey, It was a format of the production of the product

Some handlenders reseated what they openly called the hypotrily of the some handlenders reseated what they openly called the hypotrily of the song pluggers. Tommy Dorsey once expressed what many leaders felt: "They come in and instead of a direct "Here's a time that I think will be good for the band, please look it over, they by hard as hell to be subtle, put their around me, shake my one hand with two of their—all in an attempt to have me believe that they lowe me and that 'I'm really one believe wonderful zer. "But through it all I know exactly what they're driving at and that any minute they're going to drive in for the kill with the usual stuff about the most 'terrific tune' of the year."

Not all publishers acted either so obviously or so bypocritically. Many became close and often very valuable friends of the leaders and didn't, as some others did, forget entirely about a leader whenever his orchestra wasn't playing in a snow with a radio wire.

The bandleaders weren't blameless either—not by a long shot. Some relisbed the warped attention they received. At times their demands for favors exceeded the ridlculous. And many publishers resented bitterly the "publishers nights" and "official openings" at which they were expected to appear, generally with large entourages, all for the heariful of the hand.

There was, of course, no denying the value of air plugs to exploit songs, No other medium, not even phonograph records, provided as much impact, and both the publishers and the leaders know it. As a result, many "plug" tunes, which had little musical merit, received frequent airings, while not, often better songs, with none of the financial support that the publishers shelted out so wildingly, were beard once or twice and then forgotten.

During 1941, so far a radio broadcast were concerned, some of the great unes of all time were completely overloaded. That was the year in which the radio networks and ASCAP (the American Society of Authors, Composers and Publishers), which collected for almost all the top composers, waged their big war. The cause was simple: ASCAP wanted more money for licensing its music, the networks refused to raise the ante.

It turned out to be a battle between two powerful and rich groups. For a full year, until they finally reached an agreement with the Society, the networks banned all ASCAP tunes from their networks. To fill the void they set up their own collection agency, BMI (Broadcast Music, Inc.), offering attractive terms to new writers and any ASCAP composers who would defect. At first their music suffered badly when compared with that of ton ASCAP writers like the Gershwins, Rodgers and Hart, Cole Porter, Harold Arlen, Johnny Mercer, Jerome Kern, Irving Berlin and others of their stature, though in later years it improved perceptibly. Meanwhile, bandleaders, faced with having to play music they didn't especially like, often turned to very old standards whose copyrights had expired and were no longer controlled by ASCAP. Thus appeared a sudden overdose of swing versions of "I Dream of Jeanie with the Light Brown Hair," "London Bridge Is Falling Down," "My Old Kentucky Home," "Comin' Through the Rye," "My Bonnie Lies over the Ocean." plus many other nineteenth century tunes that might never had been embalmed had it not been for the ASCAP-BMI war.

The quality of dance band remotes deteriorated rather drastically. The thesi-napiring songs were one factor. But equally important was the "ho ad-libbing" ban that the networks imposed on musicians. This meant that all solos were required to be written out and submitted to the networks before each broadcast so that no strains of any ASCAP tunes might possibly seep

TUNES PLAYED MOST ON AIR Publisher 1-Please Be Kind . B-Ope Sone 3.—Ti-Pi-Tin 4.—You Couldn't Be Cuter 5.—Cry, Baby, Cry 8.—I Fall In Love Every Day 7—You're An Education 8—Bowildered 3.-- Doo't Be That Way . . 2 De-How d Ja Like to Love Me² Fanatas Music Corp 20 11 On the Seatmental Side Select Music Co. 20 12 Beach He Jring Berlin, Inc. 39 13-4 Love to Wheelle 15-in My Little Red Book 15-in My Little Red sees. Was Are We to Say? 17-Good Night, Angel 18-Let's Sail to Dresmland 19-Sornethung Tells Me 56-Garden in Granuta 22-Jeacph Jeacph Harres, Inc ... Shapero, Bernateur, Inc. 23-Two Bouquets 25-to Little Time ... Ager-Yellen-Bornstein 31-Lovelight in the Starlight ... Paramount Maste Corp. ...Circle Musle Co . . . Mario Music Co. Chapell & Co. Miler Mune, Inc. 36. Where Have We Met Belore' ... Rebbana Music Corp. .. 37-Just Let Mc Look at You Chappell & Co M-first in the Barnet of Blue Chappell & Co 10-Let Me Whasper . 40-Loch Lonund Robbers Music Corp 41--in Shade of New Apple Tree Chappell & Co...

Leo Feist, Inc.
Chappell & Co.
Shapero, Recrustin, Inc. Famous Music Corp Bernick Music Corp Miller Music, Inc. ... Bobbers Music Corp Rabbana Music Corp Mills Music, Inc. E B Marks Music Co. Lee Ferst, Inc. Shapero, Bernstein, Inc. Bobbers Music Corn Crawford Music Corn.

Publisher

Leo Feist, Inc

Mdt Haarth

Channell A Co.

43-1 See Your Face Before Me ... 43-How Can You Forget . Harms, Inc. BEST SHEET MUSIC SELLERS

1...Tu-Pi-Tin 2-Ti-Pi-Tin 2-Flease Be Kind 4-Heigh Ho 5-Wharlie Whole Yess Work 6-Good Night, Argel 9-New Apple Tree

.... Harms, Inc. . Irving Berlin, Inc. . Irving Berlin, Inc. Irving Berlin, Inc. Irving Berlin, Inc. Kalmar-Ruly Music Corp. . Rebbers Mune Corp. Irving Berlin, Inc. 9-New Apple Tree 10-Some Day My Prince Will Come

Crawford Music Corp

REST RECORD SELLERS FOR MARCH Bluebird Pey Core Man-Campbells Suraging ri-Pi-Tin Jerry Blaine Perfurne Counter Blue Bone Cry, Baba Tu-DaTra Andrews Sisters Cry, Baby, Cry Calif Ramblers
Please Re Kind Disseland Band

Victor Doe't Be Ther Way Berry Goodman Marshs Larry Clatter To Pi-Tre Guy Lembards Yestrang Tomay Dorsey Corner White Alleren

New Apple Tree,.... Oane Nelson Brunswick Duke Ellington Please Be Krad, Weekend of Secretery Were in My Place Red Norvo

- Scrounch Elington Oh Deer Ells Logen Vocalion Moon of Manakoure . . Ray Noble Decca Cry, Baby, Cry . Dark Robertson Perfume Counter-Love Walked Is. Shortnin Bread-Gook Boom

Love Welked In . . Sammy Kaye Ti-Pi-Tin George Hall Doo't Be That Wap-f Con't Face Music . Mildred Batley Thanks for the Memoranal See Your

These were the sones most played on the radio, on pianos and on phonography accordine to the April, 1918. issue of Metronome.

through. Consequently, much of the spontaneity that sparked the broadcasts of the swing band was lost during all of 1941.

Obviously, bands could no longer play their well-known hit arrangements on the air. Nor could they play their theme songs, for which they substituted a rash of melodies, almost all of which have long since been forgotten. Not so, however, their regular themes, which returned in 1942, and the memories of which still release waves of notaticia for ble band finas everwhere.

These theme songs varied in mood, in quality and in notalgic power. There were literally handsood of them, and many of them, and the way they were performed, bring back wonderful memories: Louis Amsterong and his trumpel lead sax on "Yene Deel Soed". "Anderful Ayres and the sweeping lead sax on "Yene Green" and "Red Silk memories" handseil ally sea in purple parameters on a "Chercheed" and "Red Silk memories"—But Barnet's jumping pumping tenor as or "Chercheed" and "Red Silk memories"—But Barnet's jumping pumping tenor as or "Chercheed" and "Red Silk memories"—But Barnet's jumping pumping tenor jumping tenor of "Chercheed" and "Red Silk memories" and "Red Silk memories"

Les Brown also had two themes, his jumping "Lesp Frog" and his doiled of Sentimental Journey", the Isser-known Willie Bryant band had a great de ballad, "It's Over Because We're Through", Henry Busse featured his convy, commercial "Hot Light", Billy Butterfield been his fullisat trumpt on "What's New"—the song he had introduced with Bob Crosby's band; and Bobby Byrne blow his pure, sooking trombone through "Danny Boy,"

And there were many more: Cab Calloway's showmanly 'Minnie the Moccher'—Frankie Carle's brittle piano on his 'Sauries Sercande'—Benny Carter's alto sax on his "Melancholy Lullaby"—Larry Clinten's light, swig-ing ensembles on his "Dippy Docled"—the Bob Crosby band's slow, languid, nondixidand version of George Gershwirts "Summertime"—and Xavler Cagas't Satinized version of 'My Shawd."

Jimmy Dorsey blew his alto sax on his theme, "Contrasts" with its tempo changes, and Tommy his trombone on one of the most beautiful of all theme sounds, "I'm Gettin' Sentimental over You." Eddy Duckin sounded almost classical when he played "My Twilight Dream" on the plancy Sonny Danham sounded almost frastic when he blew "Memories of You" on his trumpet.

Dake Ellington used "East St. Louis Toodle-co" as his theme for years, then when Billy Sirvipton's "Take his "A' Train' became popular, he witched to that swinging opus. Benny Goodman also used two themes—"Let'D Danco" was his opener, for a closer, the Goodman claring startly caresold Gordon Jackits' meurnful ballad "Goodbye." Glen Gray and the Casa Loma orchestrat were also assected with two themes: "Was I to Blame for Falling in Low With Yoo?"—an unusually beautiful tong—and then later the better-known "Smoke Rings," which featured Billy kaasseh's trombene.

Mal Hallett had a jumping original called "Boston Tea Party," Lionel

Hampton an even jumpler one with his "Flyin' Home," Horace Heidt a sleepy ballad, "Flil Love You in My Dreams," and Fletcher Henderson his loping, swinging "Christopher Columbus."

swinging Christopher Columbus:

Woody Herman featured the dramatic "Blue Flame" for years, then added

"Woodchoppers" Ball." Richard Himber used a fine old standard, "It Isat'
Fair," Earl Himes a semi-eric "Deep Forest," Claude Hopkins a delicately
swinging "I Would Do Anything for You," and the Hudson-DeLange band a
similar sort of frythm tune, "Eight Bars in Seasch of a Melook".

Each Harry James broadcast opened and closed with his biting tumple blowing "Cultibrities", each Jask Jenes program opened and closed with his wonderfully mellow trombone playing a lovely theme called "Cip Lights". The broad, rich tones of the Isham Jones enemble played their leader's "You're Just a Dream Come Truct," while Dick Jurgens featured a sweeping theme soon gealed "Doy Demans Come Truce at Night." Samme Keye's brass themes soon gealed "Keye's Medocy," while Hal Kemp's structure trunplets and unision results closed every show with "Hew I May You Waten Summer Is Goom."

Stan Kenton bad one of the most stentorian theme songs, "Artistry in Rhythm," Henry King one of the loveliest—Frank Signorell's "A Blues Serenade," Wayne King one of the laziest, "The Waltz You Saved for Me." Gene Krupa used "Apurksody" for a while, then switched to the more dramatic "Stat Burst." Kay Kyers et a portty mood with a lovely ballad. "Phisk-matic "Stat Burst." Kay Kyers et a portty mood with a lovely ballad. "Phisk-

ing of You," Elliot Lawrence an intimate one with "Heart to Heart."
Several bands used really old tunes for themes. Ted Lewis "When My Baby
Smiles at Me"—Guy Lombardo "Auld Lang Syne"—Johnny Long an old
fraternity song, "The White Star of Sigma Nu"—Vincent Lonez "Nola."

Jimmie Lunceford begin with a screaning "Jazzoczacy", later he switched to the moodier "Uptown Blase." Feedly Martin used "Ple Lo By Lullary," then after it became a bit he also used "Tchalkowsky's Fano Concern," later called "Tonjak Ne Low." Franks, Master featured a rick-picky pop time called "Sonjak Ne Low." Franks, Master featured a rick-picky pop time called "Sonjak relaterationin," while Cybe McGoy word even cornier with his personalized times treatment of "Sugar Blases" Ray McKissley's theme was personal too—a swinging "Howky, Frenchs," during which Ray selections his literary, resolved.

To many the most notables, mood-provoking of all theme songs was Glient Miller's original mode/"Moorlight Serends," complete with the clarinst lead and the colo-was brass. The strained strains of Vasights Mornov's sings of "Recisey with the Moort" began each of his broadcastic the who-was brass. The strained strains of Vasights Mornov's sings of the color was the color of the col

Red Norvo had an infectious, light-sweiging riff theme, seldom identified, called "Mr. and Mr. Swing," "which featured his yalpophone; Tony Pastor, a more dramatic one, "Blossoms," which focused on his warm tenor sax. Ben Pollack's band came on with an old standard, "Song of the Islands," and Ravazza's with a tune its leader invariably sang, "Vieni Su," Don Redman's with a hausting instrumental, "Chant of the Weed," written by its leaders.

Alvino Rey had two themes, both electronically treated: an opening instrumental called "Silbe Rey" and a closing vocal by Yrome King called "Nighty Night" Jan Switt came on strong with a pulsating instrumental called "Quaker City Jazz," Raymond Scott more delicately with one of his many originals, "Pertry Little Fettons," and Artic Shaw, dramatically with his provocative, seering composition "Nightmare," which spotted tom-toms and growling brass under his existine claimed lead.

Bobby Sterwood had a swinging discleand original, "The Elis" Parads," Freddy Slack a moodier piece, "Strange Carago," which had been the Bradley band's theme when Freddy was its piano player. Charlie Spivak featured his tumpet on a pretty piece called "Sate Dreams." One of the most hausting themes of all was Hardol Stern's "Now That It's All Over," is lovely melody song with great feeling by Bill Smoth, the band's cremmer.

broadcasts as it played "Tve Got a Right to Sing the Blues," while Claude Thornhil's light piane, backed by his beautfully voiced ensemble, played a declicate "Smooth!" at the start and completion of each of his bands arings. The Tuckers, Orin and Tomuy, both had sentimental themses—Orin, the well-worn standard "Drifting and Dreaming", Tomuy, a pertly ballad, "I Love You, Oh, How I Love You," sung romantically by a vocal tric.

For yeas, Pred Warning's rochestra and slee club were identified by the

For years Pred Waring's orchestra and glee club were identified by the pretty strains of "Sleep". Chick Webb used an infectious, swinging version of "I May Be Wrong." Ted Weems a haunting rendition of "Out of the Night," Leavrence Welk an effervessing, clippety-cloppety spraying of "Slubbles in the Wine," and Paul Whiteman a rich, sumptuous version of the major strain of George Gershwins." Rubapuolo in Blue."

And there were many more melodies that set each band apart from the others—at least at the opening and close of each broadcast. After that it wasn't always possible to make out just who was imitating whom. Nothing, though, was more personal to a band than its theme.

Many of the big band memories revolve around those musical identifications. In the summer of 1566 I happened to pick up a late-vening broadcast from sation WHAM in Rochester. All I heard was theme songs. I contacted Bill Givens, the announcer, who said that the show had been such a success that the station was planning another one. Sure enough, several weeks later there it was—a six-and-shall hour program that featured 102 theme songs! Again, the response was immernee.

The big bands may have died, but their themes-never!

Movies

THE bit hands were well established by the time Hollyword decided to each in on their popularly. During the thrist the movie neopile gave them short shrift. Oh, sure, after Benny Goodman because a phenomenon, they alteded on to him and port limit as medicore film culled Polipowod Hotel. Add a couple of years later, when Artie Shaw captured so much news space with the share and the world noutback. However, the properties of the will be the share the share the state of the share of the state of the will be the share of the share of the share of the share of the and alligation," and "Hi ya, jin souch, Ill dig ya and 'Ill plant's and with the teatfully offended to steer.

Hollywood treated dance hands with consistent inaccuracy. Instead of presenting them as they really were, it tried adapting them to its own pre-conceived ideas of how musicians acted and played. Producers and writers created all sorts of ridiculous, undelicivable piets and situations into which it thrust one hand after another. Good taste and honesty were too often scartfeed for what a hunch of studio executives, most of whom had little the production of the

feeling for the music, hoped would sell.

Take what they did to Gene Krapa in Ball of Fire—they had him duming not on his drums but on a mutch hou, not with his sitisk; hat with matches. When this feat of phoney phosphorescence family reached its climax, what happened? The matches have in localer And what did Hollywood do to poor Woody Herman's hand so that it would fit into the plot of Winter Wondricheal? It was stranded where it would fit into the plot of Winter him to be a stranded where it would from yould have been in the fint place—way out in the woods of Canada! Even the hooking offices must have crigined at hat one of the place of the woods of the woods of the strander where the woods of the w

Unhelievability popped up everywhere. In Tommy Dorsey's first picture, Las Vegas Night, the hand was photographed on the handstand with seven hrass, five saxes and a rhythm section. And what came out of the sound

track? A full string section, of course.

Another Dorsey film, The Fabulous Dorseys, provided a typical, nonsentical cliché. The hero is constantly plagued by his inability to create a musical theme he has been assigned to write. And how does if finally come to him? Easy. He's sitting with his girl friend at a table and happens to hit a few water glasses—and, sure enough, out comes the theme he'd been searching for!



Front row: saxists Heine Beau, Johnny Mince, Freddy Stulce, Don Lodice, leader Dorsey, pianist Joe Bushkin Second row: trombonists Lowell Martin, Les Jenkins, George Arus. Third row: trumpeters Jimmy Blake, Ray Linn, Chuck Peterson, Ziggy Elman, drummer Buddy Rich, bassist Sid Weiss

Back row: The Pied Pipers with Jo Stafford, Connie Haines, Frank Sinatra

Tommy provided one of the few "inside" laughs in a picture called Swine Fever, which featured Kay Kyser's hand. In one short sequence Dorsey and Harry James are spotted as sidemen in Kyser's band. Suddenly, after playing only a few bars, they get up and walk out as Tommy mutters disdainfully, "That square'll never get anywhere. He looks too much like Kay Kyser." Tommy could do lines better than most leaders, including his arch rival,

Benny Goodman, who in a film called The Gane's All Here uttered little more than a few "Uh-huh's," "Yeah's" and "Right's." He also sang two mediocre tunes with untelling effect. Remember "Minnie's in the Money" and "Paducah"? Few do.

During the summer of 1941, many popular bands were busying themselves before the cameras-Charlie Barnet, Tommy Dorsey, Woody Herman, Harry James, Sammy Kave, Gene Krupa, Jimmie Lunceford, Freddy Martin, Glenn Miller, Alvino Rev and Jack Teagarden. In fact, so intent was Hollywood with featuring name bands that several companies decided to bunch batches of them together. Stage Door Canteen presented six-the bands of Count Basie, Xuvier Cugat, Benny Goodman, Kay Kyser, Guy Lombando and Freddy Martin—and presented them well by just letting them play intend of trying to weave them into plots. And Jenn Sention followed a similar, more natural procedure with the bands of Louis Armstrong, Charlie Banset, Jan Garber, Glien Gray and the Casa Loma Orchestra, Teddy Powell and Alvino Rev. plant 50 stafford and the Piede Pipers.

The movies gradually realized that hand presentations didn't have to be all gimmicked up in order to be effective. Soes notes companies took a more realistic approach via some intelligently prepared and produced shorts (a did a significant source and produced shorts (a called "soundies" eften showed off bands quite effectively) as well as a called "soundies" eften showed off bands quite effectively) as well as a wife full-length films. Glean Miller, a man who could not be easily pushed around, managed to make both his pictures, San Yally Serenda and Orcher wife Verification Glean Meller, a man who could not be easily pushed around, managed to make both his pictures, San Yally Serenda and Orcher Milver (Leike Gleans noted in the later), Inthyl Scientivel. The Fleet's In featured Jumpy Derroy's band and did very well by it too attractive vocalities, Deep Davity and Helm C'Oceanil, who sage a neky woold on any real band-impression with his band is Bare Fox Forward. What's more, all found this unread out to be or offered recovering.

The James hand and many others began beadquartering in Enlipseod during the latter part of 1942. Their notivities waster entitively love of the movies; there was also the matter of general unemployment and the need for promotion. Pertilo had called his recording strike, so that medium was closed to them. On top of that, was restrictions, especially the gas shortage, had enripsed the on-enlipsed two-silence bear of the strike and the place of proposed were bright? In addition to James, Charles Barnet, Berny Charles, James and Tompo Percy, Berny Cockana, Hences Helds, Wood Herman, John Charles, Waster and Charles Spork Deposit Constructing that activities in the filter actival.

The intensive activity lasted a couple of years. Few really good pictures resulted, which may have been why the movie companies began to show less interest in the bands. By the end of 1944 they had little use for them.

For secral years thereafter, movies and the high bands drifted further spart. But after the light band enhalted and engentest of the public legant insting, loss of the please of the public legant insting, notalgically of what they were missing, some of the please companies decided to film some biographical movies, Again Hollywood's prechest for showing things as they weren't took over. The Fashions Dorroys turned out to a fashiously unternal film. Tymore Power fingered the plant to synchronize with Carmen Cavellatory helping on the sound track in The Eddy Dushin of Some Allow Blood Carmen Cavellatory helping on the sound track in The Eddy Dushin of Some Allow Blood Carmen Cavellatory and the control of the South Target, in the control of the South Carmen Cavellatory and the sound that the s

In many ways the most effective of all the biographical films was The Glenn Miller Story, chiefly because the Miller-style music was played so well by a group of musicians, some of whom had actually worked for Miller, and because of June Allyson's moving portrayal of Glenn's wife. But there were also some glaring inconsistencies. Vital periods of the band's career were omitted, some characters became caricatures, and incidents that never hapnened were created as Hollywood followed its accepted procedure of stretching the truth in order to stretch its box-office lines.

The definitive big band movie has yet to be produced.

The Glenn Miller Band during Sun Valley Screnade Front row: trombonists Paul Tanner, Jimmy Priddy, Frank D'Anolfo, planist Chummy MacGregor, Miller, vocalist Paula Kelly, saxists Ernie Caceres, Hal McIntyre, Willie Schwartz

Second row: Ralph Brewster (of the Modernaires) doubling on trumpet, trumpeters Ray Anthony, Mickey McMickle, vocalist Ray Eberle, Modernaires Hal (Spooky) Dickenson, Chuck Goldstein, Bill Conway,

saxists Tex Beneke, Al Klink Back row: trumpeters Johnny Best, Billy May, guitarist Jack Lathrop,



The Press

THE big bands received superintingly little sympathetic treatment from the manniously press. Incread of commenting on their amois, many of the papers preferred concentrating on the folds of the leaders and thrie manicians. What mattered—approximal because it made for more colorful crys—as not know well Gene Krapp siprod draws but how widly he chewed gam, not how well. Arm Stave played editine but how helicity he glant at the interbugs, not how much the dancers enjoyed the matter but how far it presumably sent them into the upper stratesphere.

Typical of the son' of copy that big bands had to overcome was an article witten for the suntal petiable Now York Times by someone called Game Gilbert on August 14, 1938. After suggesting that swing might be responsible of the provided provided by the provided pro

Then the article went on with the usual clichés about musicians: "Many wingsters require some artificial stimulus of immediate effect. They find it in the cup and the weed. Marijuana is cheaper than alcohol. ... The swingster will smoke his refer so long as the demands of his job and his material rewards remain incompatible with human physical resources." What non-sensical sensacionalism!

Another article, this one in the Tules Tribune, quoted an unnamed "profound psychologist" and expert on swing, which for the writer of the article included the massic of Sammy Kaye and Gny Lombarch. It was, the psycholgist noted, "a manifestation of the resilies hysteria which is sweeping the world in advance of the conting war. In Germany it is the showle brigade. In Italy it is the Fascist Youth Marchers. In France it is the war-babies." Not all the comments by the daily press were depressiory. Some were sixth

stupid. In 1940 a nationally syndicated article noted that Glenn Miller was

one of several who lead "what musicians call 'Mickey Mouse bands'; that is, they don't swing with confusing arrangements but emphasize rippling rhythms with a tic-toc tone."

As late as 1945 Elsa Maxwell came up with a beaut in one of her columns: "The drums are forerunners of all music and still hold great power over a vast majority of the younger set---as witness the popularity of one Artie Shaw and other skin beaters."

More than anything else it was the uninformed comments by writers that itself the big band leuders and musicians. Few daillies had any men on their staffs who had either a feeling for or a knowledge of popular music, swing in particular. Time and again, reviewers versat only in classical music were sent to cover performances of swing bands. Time and again, they came up with nonsensite oil occur.

Few major magazines covered the field regularly. Occasionally some printed articles by fairly knowledgeable writers, and several of them, Colliers, Look and Esquire especially, gave fairly frequent coverage to the bands in general and to jazz in particular.

Surprisingly, there were no major big band fan magazines. Once in a while one would spring up with a name like Baton, Preview or Band Leaders (the latter did a complete fan-style job), but none could attract enough steady readers to survive.

With the trades it was different. Both Billboard and Variety covered the big band business thoroughly, and for those concerned with bookings and other commercials aspects, those two weeklies became required reading. There were also three trade monthlies, Orchestra World, which was more of a puff sheet, Down Beat and Meronome.

Down Dad, published in Chicago, started off strictly as a senastion sheet. Edited by Carf Cose and published by Clem Burns, both former working musicians, it ran numerous hard and often misleasing headlines. But after Net Williams, a former press againt who loved music, took over, it turned into a much more respectable magazine, mixing a sharp news approach with manuerous facture articles by such respected waters as John Hammond, Manhall Stearms, Charles Edward Stolik, George Hoefer and its various New York staff members, Pure Deater, Duten Guper, Mike Levin and

John S. Wilson.

John S. Wilson.

J. Covered the nows, using confedence from elicit throughout the country, and devoted much spece in bratument-instruction columns. But the staff—which at various times during the big band can included Birty Ulmon, Locardia Pettuder, Amy Lee, Bakhara Hodge kins, Peter Dean, Bob Bisch, Johnny Staffans, Deck Gilbert and Doron K. Antrus, who was collor in 1935, when a goy ramed Siman shed joined—was devoted muskly to limitlygent and constructive criticism. It covered the high behavior of the control of the cont

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For years, at the end of each of my reviews I would rate each band with a "simon Says B plus" or "simon Says C minus" or whatever I felt the band deserved. This monthly ritual amused Davey Tough, the great little drummer who wrote a column for Metroomer, and in December, 1937, he tried to describe precisely how the rating system worked. In an article titled "Tbe Cravy Professor," The opined:

Dr. Simon is one of the most lovable characters on the Metronome campus. He potters absentinindedly about the ivy arbors muttering some cabalistic formula concerning B plus, C minus, B plus. That's all one hears; just that: B plus, C minus, B plus. To the uninitiated it's a little cerie.

In his briefcase he carries a slide rule, a caliper, and micrometer and McKinley's record of "Milk Bottle Caps." He is working out a formula of musical criticism. But at the moment he is confronted by a real B plus obstacle. Postulating that:

 $\frac{(6 \text{ saxophones}^2 \times \text{Ray Bauduc}^3)}{(\text{Pi plus Ray McKinley}^4)} \ = \ \frac{(2 \text{ tom-toms} \times \text{Chick Webb}^3)}{(\text{Big Sidney plus Zutty})}$

he bas a tentative, three-dimension equation that will set the musical cognoscent back on its beles. Still the answer relues to come out B plus. I think the error here is one of simple arithmetic: 6 take away one times Baudues aquared, carry three. (Note: I multiply Baudue squared, not, as Dr. Simon does, subtract Baudue squared.) The answer is obvious. It faitly learn at you Be blus. Crimins. B notus.

Good God, he's got me doing it, too!

For the pages that follow, I have decided to dispense with the formula that Tough described. Instead, I will write—sometimes analytically, sometimes critically, sometimes estimentally, but always, I hope, accurately—about the big bands as I knew them then and as I remember them now.



Drummer and writer Davey Tough

Part Two:

Inside the Big Bands



x Charlie Barnet

"THE band business was a romping, stomping thing, and everybody was swinging, and I can't help but think back to the group of boys in the band it was a bappy band, and even with the one-nighters it was a ball." For Charlie Barnet and the many fine musicians who played in his ever-

swinging outfit, the hig band days must indeed have been a ball. For Challet, was the kind of a pay who believed in a good time—mo toul for himself, but also for all those around him. He and his cohort projected a happy, but also for all those around him. He and his cohort projected a happy, and the same of the same and the same and the same around the same around

Barnet was a handsome, Hollywood-hero sort of man—in fact, at one time he tried making it as a movie actor, appearing in two films, Irene and Mary and Love and Hisses. But his heart wasn't in acting, for it always remained

so very much in jazz.

As a kid he revolted toward juzz. His family wasted hint to study piano. He wanted to high verms, so he began banging on his mother's habaces and sundry pots and puss, probably expensive paraphernalis too, because his was a wealthy family. His mother's fastler, Charles Daly, had been the first vice-president of the New York Central Railroad, and Charlie's purcets had altors of "expectable plans" for their so. They sent him to Ramsey Hall and Blair Academy, two very respectable boarding schools, and he was consolided at Yale. But this want for Charlie. By the time he should have been prepaying for his freshman midsterns at Yale, he was in the South, blowing his wild tertor sax in various local outful.

Admittedly Barnet's style was influenced greatly by that of Codeman Hawkins. When Charlie was tweebe his family gave him a C-melody sax, which is a cross between an alto and tenor." It earned to play hot by fooling around with the Verticals, "he recently fold writer Copen Horfer." It was nuts about the Fitcher Henderson band, and when I heard Hawkins play, I just naturally switched to the tenor." Later, when he heard Duke Ellinest.

Johnny Hodges play alto and soprano sax, he just naturally switched to those horns too.

Ellington's band had a profound effect on Barnet, and when, after baying fronted a fairly commercial outfit for several years. Charlie decided to cash in on the big swing-band craze, he patterned his arrangements after those of the Duke. As I noted in an August, 1939, review of his band (headed "Barnet's-Blackest White Band of All!"), he and his musicans made no attempt to hide the fact "that they're aping Duke Ellington, copying many of his arrangements, adapting standards and some pops to his style, using his sax-section setup of two altos, tenor, and baritone and his growling trumpets and trombones." So dedicated was Barnet to the Duke that, it has been noted. when he built a fallout shelter after the war, he stocked it with a superh collection of Ellington recordings.

Charlie's first important band, formed as early as 1933, featured some unusually good and even advanced arrangements written by two of his trumpeters, Eddie Sauter and Tutti Camarata. The third trumpeter was Chris Griffin, who a couple of years later became a mainstay of the Goodman section that also included Harry James and Ziegy Elman. For a singer, Barnet used, believe it or not, Harry Von Zell, later to become a famous radio announcer.

Barnet also sang, and sang well too. His voice was rather nasal, but he had a good beat and a good sense of phrasing, and in later years I often wondered why he didn't sing more. Of course he featured his tenor sax a great dealan exciting, booting, extremely rhythmic horn. He could also play very soulfully too, as he proved on several Columbia sides be made in 1034 with an all-star group led by Red Norvo. Two of these, "I Surrender, Dear" and "The Night Is Blue," are bighly recommended, not only for Norvo and Barnet but also for three then-obscure recording musicians, clarinetist Artic Shaw (this was his first featured solo), pianist Teddy Wilson and trombonist Jack Jenney.

Barnet liked to surround himself with inspiring musicians. Many of them were Negroes, and it could well have been because of his liberal attitude on the racial question (especially liberal for those days) that his band was not picked for any of the commercial radio series that featured the big name bands. He even had some troubles securing engagements in certain hotels because he clung so strongly to his principles.

Not that Barnet was entirely a do-gooder. He could get into trouble, some attributable to his zest for having a ball and presumably not worrying too much about the consequences, and some over which he had no control. For example, in 1939, just after his band had opened an extremely important engagement at the famed Palomar in Los Angeles, the ballroom burned to the ground. The band lost everything-its instruments, its music, even most of its uniforms, Barnet, though, took it in stride, "Hell, it's better than being in Poland with hombs dropping on your head!" he exclaimed. He also showed

a kooky sense of humor by featuring on the band's first engagement after the fire two new swing originals titled "We're All Burnt Up" and "Are We Hurt." It's significant to note that Ellington as well as Benny Carter, then, as now, one of the world's most respected arrangers, upon hearing of Barnet's pilisht, shipode him batches of new scores.

Two years later, also out on the West Coast, the Barnet band was again hit when Bus Etri, its brilliant guitarist, and trumpeter Lloyd Hundling were killed in a car crash.

Although Charles was doing fairly well in the mid-thirties, playing the 1968 summer season at the Glie Island Caine, where he introduced a new world group out of Buffalo, the Modernaires, and spetting such top juzz stars a John Kirly and Frankie Newcoin in 1971, it want until 1972 that his band really caught fire—figurately this time. This was the year in which is conditionable of the promise which of Rayl Nobels hum "Chrocke," which soon became the band's theme soon, (Before then the group had used a lovely build, which probably everyone has intended forgetten, caided "I Lot Another Swettheat".) It was also the year in which Dilly May joined the band as Modernaire of the Chrocke Chromosom of the Chronic Chronic Chromosom of the Chromosom of the Chromosom of the Chronic Chromosom of the Chromosom of the Chromosom of the Chronic Chromo

The band was really cooking. It made a slaw of great sides for Blother, including "The Cours' Idea," The Disk's Idea," The Right Idea," and "The Wong Idea," The Isst, a takeoff on the day's mickey-mouse band, was subdied! "Swing and Sweat with Charlie Barnet." Then there were "Peorgeon Tumpike," "Wings over Manhattan," "Southern Fried" and "Racha Ramba," which was 160we up to "Churckes" and born en expedient remembates: 0 is, insee the latter was an ARCAP tone, and ARCAP tone, which is the contraction of the contraction of the course of the c

Many of the date featured vessels by Mary Ann McCull, a good, jazz-ingul singer. Then early in José Barnet took on a new vessellar, now who had made some sides with Nobile Sadie's band. Her name: Lens. Home. She corrected four turns with the band, the most routiled or which was "Good for Nothira' loc." Bob Curroll, the robust bariones who same with Barnet at the Nobile loc. "Bob Curroll, the robust bariones who same with Barnet at Windows Thesiar in the Broan, and something had happened to the gift we were using. Somebody remembered this pretty gift who was working in a work to the property of the some strength of the property of the were using. Somebody remembered this pretty gift who was working in a work to the some strength of the some strength strategies. She rand work as the strangely hair, and her dress want't especially strategies. She rand work as the consense of the theories, and then, without any arrangements,

Charlie had a knack for finding fresh talent, By the following year he had assembled a slew of outstanding young musicians: trumpeters Neal Hefti.

Peanust Holland and Al Killian, clarinetist Buddy DeFranco and pianist Dodo Marmarosa, plus a new singer, Frances Wayne, who, like Hefti, was to become an important part of Woody Herman's most famous Herd several years later. Other stars followed: singers Kay Starr, Fran Warren, Dave Lambert and Ruddy Stewart pianist-arranger. Balph Burne trombonist Trummy. Young

Other stars followed: singers Kay Starr, Fran Warren, Dave Lambert and Buddy Stewart, pianist-arranger Ralph Burns, trombonist Trummy Young, guitarist Barney Kessel, bassist Oscar Petitiord, and some years later trumpeters Clark Terry. Jimmy Nottingham and Doc Severinsen.

If you talk to almost any of these people, you'll find that they have pretty much the same remembrances about their Charlie Barnet days. "It was a ball," they'll say. "Charlie was a terrific leader to work for. He had great musical and personal integrity, and even though things got kind of wild sometimes

and maybe even out of hand, it was a rewarding experience. Most of all you could say that things never got dull-never."

could say that things never got dull—never."

Eventually, Barrat gave up his big band. He settled down on the West
Coast, headquartering in Plant Springs, and for years he led a sexter or
sespect, always finding enough work to keep him occupied. In the mid-statisc
he headed a remping big band, organized segarisily for an exciting two-week
worries. He has been able to do pract specially for an exciting two-week
worries. He has been able to do practy much what he has wanted to do.
He has owned his own homes and flown his own planes. And he has had
at less it en Wess and, one suspects, many attendant allamony payments.

Charlie Barnet, now in his skites, has mellowed. But that great charm and vitality are still there, And so is his undrips (now of pubsting high and sounds that communicate with large audiences. "I still like to hear the heat," he skit exently, "I don't like it when it's to advant-r. To me, jurz shounds executing, Remember, there's a difference between 'exciting,' and 'startling,' which is what some of the vounner's kids don't realize."

Charlie Barnet was one of the "younger kids" for a long time,

Count Basie

HE HAS that faraway look, yet he always knows where he's at, what's going on and what to do about it. For Count Basic, leader of one of the most consistently windings bands in bistory, very definitely has both feet firmly planted on the ground—except when one of them happens to be tapping lightly in time, which is whenever his ever-swinging band is playing.

For thirty years, Busie's group, without radically changing its style, has remained one of the greatest, most admired of all big bands. The style? Large, robust and always swinging ensemble sounds, interspersed with numerous fine solos and, of course, the light, infectious piano thinkine of its leader



The Count

Basie's band has also managed to sound surprisingly fresh through the years. Perhaps that's because it has maintained an exceptionally good esprit de corps. One reason: the musicians have always been given the opportunity to play the kind of music they enjoy playing. For the Basic style, because of its simplicity and directness, has been able to reach a large segment of the public and, unlike other hands that have tried more complicated routines, has seldom been called upon to play down in order to communicate with its listeners.

Basie has been a good leader. He has chosen his musicians carefully, for their emotional maturity as well as for their musical ability, and he has treated them with respect and dignity. He is a warm, gentle man, full of humor, On the surface he appears to be exceptionally easygoing, and he is just that when there is no crisis. But when called upon to face up to a difficult situation, of which there have been several in his hand's history, the Count has come through with great firmness and determination in following the path that he

feels is musically and morally right.

His musicians have been given a great deal of leeway. But should any of them step too far out of bounds, Basic vanks them hack firmly, making it obvious to one and all who's boss. Sometimes, if a musician strays too far out, the Count will just let him go entirely. This happened in 1940 to Lester Young, Basie's most famous tenor saxist, whom the Count fired on the spot for missing an important recording date, the last of several infractions. Only recently he dismissed another top sideman who constantly kept challenging his leader's authority.

The first time I heard the Basic band, it didn't sound particularly well disciplined. It was in December of 1046 during a broadcast from Chicago to which the hand had migrated from Kansas City, where it had been playing in a spot called the Reno Cluh and where it had been discovered by John Hammond, the wealthy jazz enthusiast, who had already done so much to further the career of Benny Goodman. "I heard the hand one night when I was in Chicago with Benny," John recalls. "I happened to tune in to an experimental radio station at the very top of the dial, just beyond the last station on the regular AM wavelength." The hand-it was just a nine-piece hand then-thrilled Hammond, and he immediately told his friend. Goodman, about it.

MCA's Willard Alexander, who was then booking Goodman, reports that shortly thereafter he received a phone call from Benny, "He told me about the hand, only he kept calling it Count Bassie, and he kept urging me to get to Kansas City to hear it. John, of course, had been the instigator, and so be and I flew out there.

"We arrived late in the evening and went directly to the Reno Club. The band was just great-rough in spots, but terribly exciting. John introduced me to Basie, and I signed him up that night. Bands used to play all night long in those clubs out there, so after a while John suggested we go to hear Andy Kirk at another club. He was great too, and I wanted to sign him as



The Baile band of 1940 at Harlem's Apollo Theater
Fron: The Count, saxist Buddy Tate, Tab Smith, Jack Washington, Lester Young
Back; basist Walter Page, drammer Io Jones, guilarist Freddic Green,
tumpeier Buck Clayton, trombonists Vic Dickerson (hiding Ed Lewis),
Dekki Wells, trumpeters Al Killing, Harry Ediston, trombonists Dam Minor

well, but Andy said he was sorry, we were a little late; he had just signed with Joe Glaser.

"The next day at the airport, we ran into Glaser. I didn't know him, and of the didn't know me, but he knew John, and after telling John that he had signed Kirk, he added that he had missed out on Blase because some—named Alexander had signed him first. And so John said, 'Joe, meet Willard Alexander.'

Both the Kirk and the Basic band were subjects of a column 1 wrote in the January, 1937, Phenroome. About Analys band I said several complimatary things. But Basic's, which I'd heard on several broadcast, impressed me is.—Basic, whol'd be in a New York ballorom by the time this gate sime print, I' noted, "haard been menty as impressive. True, the band does swing, to be that sat section is so invariably out of tune. And if you within that axis to that the section is no invariably out of tune. And if you think that axis is out of tune, cutch the innominon of the hard as a wholl? Nowed were a formal to the contract of the section of the section of the section of the section of the other true is the same. Here hoping the outdoor search the section of the section

Many years later, in the midst of a friendly conversation, Buck Clayton, who played trumpet in that edition of the Basie band, threw that quote about the intonation back at me—word for word. "And you know what?" he added. "You were absolutely right. We did play terribly out of tune."

Poor intonation was quite prevalent among colored bands in those days, however, and the reasons for it were more obvious than most people realized. As numerous members of those bands have since pointed out to me, many

colored musicians, unable to afford topflight instruments, were forced to blow substantially inferior horns. Many of these, no matter how good the player might be and how hard he might try, could not be blown consistently in tune simply because the notes themselves just weren't in tune with one another. There was another reason, also basically economical, for poor intonation:

few Negro musicians could afford the luxury of prolonged instruction. What's more, because of social limitations, few were able to study with any offhighly trained and experienced teachers—graduates of top music schools or op studio musiciani. Instead, they learned from those who may have been quite competent in what they did teach but who hadn't had the breadth of quite competent in what they did teach but who hadn't had the breadth of quite competent of the property of the property of the property of quite competent in what they did teach but who hadn't had be breadth of quite competent in what they did teach but who hadn't had be breadth of quite competent in what they did to the property of the property of quite competency.

When the Basic hand did appear at Roschard Ballroom in New York the Goldowing moth for its big eastern debug, it wann't much nore impressive. Basic hard rehearted his mea carefully for the opening, and my review in the following issue node "a vast improvement in the hand." However, it still played ballades out of tone. But it did jump wooderfully on "reme smartly written faster numbers.". Defilland concerciol stuff. . Inguest that not only swing in their own right, but which also fit into some cleverly worked out wing pattern."

It should be noted that this was by no means the all-star outfit that many people think played that first Roschand date. Clayon and Young, and tenor saxist Herabal Evans and drummer Jo Jones and Walter Page were there, but there were also several sonot-bo-forgatten musicians, sidemen like Joe Keyes, Claude Williams, Cauche Roberts and George Hunt and no sign yet of some of the stars that were some to strengthen the band.

One of those stars was one of the brightest ever to work with Basic. This was the legendary Billie Holiday, who pioned the hand shortly affect. Roseland engagement but who, according to Basic, "never worked any important location with us exceept the Sway Balltoom. She was our first gift or and the was beautiful to work with. I used to be just as thrilled to bear here as the audience was,"

Bille never had a chance to record with the band (the can be heard on you dots taken from a radio broadcast from the Saway and included in a Columbia album) because the was under contract to Brumwick while Bilant a Columbia album) because the was under contract to Brumwick while Bilant and Columbia album) because the was under contract to Brumwick with a Bilant contract to Brumwick with a Bilant contract to Brumwick with a Bilant and Bi

Following the Roseland engagement, Basic played the Paramount. "The band wasn't ready yet," reports Alexander, who kept trying valiantly, despite



Billie Holiday

opposition from top MCA executives, to keep the band going. "It wasn't until it opened sometime later at the Famous Door that New Yorkers began to hear bow great the band really was."

Until the Basic booking, the Famous Door, a small olsh—seprocumently to treatly the extra byte for wise an amphe fifty to stay feet deep—and paired only small just combos. But Alexander Spurrel that such an intimate setting only small just combos. But Alexander Spurrel that such an intimate setting with the second of the s

The personnel of the band had changed appreciably by then. Some of the deadwood bad been replaced by such Basic stalwarts as guitarist Freddie Green, who was to stay with the band for at least thirty years more and was to become one of its bulwarks; trumpeters Harry Edison and Ed Lewis:



Mr. Five By Five: Jimmy Rushing

trombonists Benny Morton and Eddie Durham, soon to be replaced by Dickie Wells; lead saxist Earle Warren; and Jimmy Rushing, Basie's great blues shouter. Billie Holiday had left to join Artie Shaw, who had offered her more money, and Helen Humes, whom John Hammond had arranged to "audition" for Basic by getting her into an amateur contest at the Apollo, where the Count was playing, took over. Helen was really no amateur; she had been working with Vernon Andrade's band, along with her husband, tenor saxist Al Sears, but John wanted Basie to "discover" her, "It almost didn't work." he relates, "because some girl who was imitating Ella Fitzgerald won the contest. But Helen still impressed Basic enough to get the job."

The band sounded ever so much better. Musicians flocked to the Door to hear it. And the band began to record a batch of great sides for Decca-"Sent for You Yesterday," "Jumpin' at the Woodside," "Every Tub," "John's Idea" (dedicated to Hammond) and "One O'Clock Jump," the band's famous theme song.

Helen supplied some wonderful vocals, not as stylized as Billie's, but full of good jazz feeling just the same. In a later vocal change, Jimmy Rushing, the original "Mr. Five By Five," was replaced by a warm-hearted, big-voiced blues singer, Joe Williams. Basic also had a famous basso as his vocalist for a few hours with whom, in October, 1941, he recorded a two-sided opus. though hardly an epic, called "Big Joe." The vocalist: Paul Robeson

The caliber of musicians kept improving. Brilliant, exciting trumpeters like

Emmet Berry, Al Killian, Joe Newman, Snooky Young, Clark Terry and Thad Jones, eventually filled that famous top row in the Basic band. But even more impressive was the succession of stars who sat down front in the tenor-sax chairs

In its early days the band invariably highlighted the brilliant but completely divergent tenor saxes of Lester Young and Hershal Evans. Young proved to be one of the most important style setters of modern jazz. Harmonically he was far ahead of his time, and his tone, too, was equally startling-light, airy, liquid, more like that of an alto than a tenor sax. On the other hand, Evans blew a much mellower, more emotional horn (his recording of "Blue and Sentimental" remains a classic), one of the "moodiest" saxes of all time. Hershal, for me one of the truly great tenor saxists of all time, was killed in an automobile accident in early 1939, before he'd had an opportunity to garner all the acclaim due him. Young, after having been fired, returned for a short time several years later and then became a star of the traveling Jazz at the Philharmonic group, His influence upon other tenor men has been tremendous; many of the later stars, such as Stan Getz and Zoots Sims, patterned their playing directly on that of Young, who died a few years ago.

Other famous tenor men followed-Buddy Tate, Don Byas, Illinois Jacquet, Lucky Thompson, Frank Wess, Frank Foster, Eric Dixon and Eddic (Lockiaw) Davis, Basic once told me, "The band has always been built from the rhythm section to the tenors and then to the rest of the band." Interestingly, that's the way its most famous of all numbers, "One O'Clock Jump," is routined. It starts with just the rhythm section, then goes into a tenor-sax chorus or two, and eventually leads into the entire hand,

Of course, as the Count pointed out, his rhythm section has always been extremely important. His light yet invariably swinging piano has set its style. and what is generally refered to as "the Original Basic Rhythm Section" still serves as a model for many quartets today. It consisted of Basic at the piano, the wonderously light yet propulsive guitar of Freddie Green, the pungent bass of the late Walter Page, and the highly sensitive, ever-swinging drums of Jo Jones. Actually, after Jones left the band, the rhythm section never sounded quite the same. In later years it may have grown more assertive, but Jones pave it a subtlety that it has never known since.

The importance of the drummer has been stressed by Basie. "You may think you're the boss," he once said, "but that drummer is really the bead man. When he's not feeling right, nothing is going to sound good,"

Drummers certainly can inspire bands to do things they never did before. This actually happened with the Basic hand one time when it was playing at the Palladium in Hollywood. Jones had been taken ill, so Basie asked Buddy Rich to fill in for the evening, Buddy, when he feels like playing, is undoubtedly the most inspiring drummer in the world, and as any musician would, he was thrilled at the opportunity of working with the Basic band, According to those who were there that night, the men performed brilliantly,

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As the Count reported some time later, "We asked Buddy to play again the next night. And you know what happened? The entire band showed up early for work. Now, you know that was just about unheard of in that band!"

Even though Basie credits the drummer with being "head man," don't

Let him fool you. Basic is strictly in charge at all times. This may not be obvious to those on the outside, though if they watch the band long enough, they'll realize that all the directions come from little, subtle motions from the Count at the piano. He may shrug his shoulders in a certain way to give a security way to be a continued to the download of the country of the coun



Three-fourths of a great rhythm section: drummer Iones, bassist Page, pianist Basie

tell the entire band to come way down in volume. Or he may hit just one key note to cue the ensemble into a rousing, roaring finale.

Blasting ensembles taking over from a light piano solo; big brass explosions

behind a moving, murmuring sax solo; a bit of light piano tinkling after a brilliant brass barrage-these dynamic devices have always been part of the excitement that the Basie band has brewed. As the Count once told me, "I want those solid ensembles, and I want that brick wall behind the solos, There's nothing like those shout licks. But they gotta be able to play those shout things softly too!"

Just that ability-to play softly and still swing-perhaps figured prominently in one of the band's most important successes. In 1943 it was signed to play at the famous Blue Room of the Hotel Lincoln—the first colored band to perform there-and did so well that it was re-signed a few months later with an increase in salary And yet an ability to swing softly was only part of the reason. What

attracted customers-and has been attracting them throughout the hand's career-was its ability to play big band jazz that almost anybody can understand. For the Basic band's appeal has always been basically emotional and surprisingly simple. The beat has always been there, sometimes seemingly unnoticeable, yet always insinuating itself into everything the band has played. But even more important, Basic's emphasis upon simple, hummable riffs-contagious, swinging melodic figures played by the entire ensemblehas drawn large audiences to his music

For Basie's band, unlike other big bands that have helped to develop

jazz as a whole, has seldom played above the heads of the average listener. The Count's rhythmic and melodic approach have always had a certain contagious quality. He has displayed an uncanny sense of knowing just how far to go-in tempo, in volume and in harmonic complexity. He has been able to relate his music to millions of listeners, many of them not necessarily jazz buffs; at the same time, he has exemplified enough musicianship so that the buffs, as well as the even more discerning fellow musicians, have reserved nothing but admiration for the band, its music and, of course, its leader,

Since the days of the big bands, Basie bas flourished. For several years be didn't do well, and he was forced to cut down his group to a sextet. But then be made a comeback, and aided greatly by support from Frank Sinatra. who helped him get lucrative bookings in Las Vegas and who appeared with him in a series of tremendously exciting and successful concerts throughout the land, the Basie band rode high and handsomely during the mid-sixties. Despite great changes in musical tastes (many of the jazz buffs turned to far more complicated music, while the teen-agers, whose counterparts in the thirties and early forties had been supporting the big bands, concentrated almost solely on rock and roll and folk music), the Basic band continued to blow and boom in the same sort of simple, swinging, straight-ahead groove in which it bad slid out of Kansas City in the mid-thirties.

Obviously, it must have been doing something right.

x Bunny Berigan

"I CAN'T GET STARTED" was Bunny Berigan's theme song. It was also a pretty apt description of his career as a bandleader.

Beariny could have and should have succeeded handsomely in front of his own hand. He was a dynamic trumperer who had streetly established himself publicly with Benny Goodman and Tommy Doney via brilliast trumpet choraces that many of the swing fass must have known by heart—like those for Benny on "King Porter Stoney." "Jingle Bells" and "Blue Skies" and for Tommy on "Marie" and "Soney for India." So great were Berigan's fame and popularity that he won the 1946 Metronome poll for jazz trumpeters with five times as many votes as his nearest competitor!

It want just the faus who appreciated bine, either. His fellow musicians dito. One of them—think it was either Gleen Miller or Tourny Donsey—once told me that few people realized how great a trumpeter Bunny was, because when he played his high nots be must det tens mount of with the hardy amyone realized how high he actually was blowling! Red McKenzie, referring to the notes that Bunny did and didn'th make, once said, "If the rams want's the next has the man because the control of the state of

All of these men, Miller, Desey, McKezuic, plus many others, including this Kemp, featured Bauryon to their recordings, How come Kemp/ Because his was the first hig name band Bunny ever pleyed with. Hall had heard him when he was traveling through Wisconsin in 1928, was attracted by his style, but, according to his arranger-pinnis, John Scott Trotter, "didn't him because Bunny had the timines, trust avail, early eithight one you ever benef." Bergins broadened his sound considerably (it eventually became one of the "finter" of all juzz trumper leves), came to New York, joined Frank Corwall's band, was rediscovered by Kemp ("Bunny had decovered of the trade on the state of the property of the state o

band. He stayed six months, returned to the studios and then joined Dorsey for a few weeks—long enough to make several brilliant records.

Even while he was with Tommy's band, Bunny began organizing his own, with a great deal of help from Dorsey and his associates. First he assembled an eleven-piece outfi, which recorded several sides for Brunswick and which really wasn't very good, and then in the spring of 1937 he debuted with a larger group at the Pennsylvania Roof in New York.

The band showed a great deal of promise, and it continued to show a great deal of promise for the close to three years of its existence. It never fulfilled that promise, and the reason was pretty obvious: Bunny Berigan was just not cut out to be a bandleader.

As a siderman, as a featured trumpeter, as a friend, as a drinking companion, he was terrific. The guys in his band dowed him, and for good reason. He was kind and considerate. Unlike Goodman, Dorey and Miller, he was not a disciplinarian—enther toward his men non, unfortunately, toward himself, Playing for Bunny Berigan was fun. And it was exciting too—like the night a burricans below the roof off Boston's Ritz-Carlion Holes, where the band had just begun to establish itself, or the time it showed up for a Sunday-night date in Birshool, Connection, of up 6 and Gene Rerupt's band already.



Bunny

on the stand (Berigan had gotten his towns slightly mixed—he was supposed to have been in Bridgeport, Connecticut, that night.)

The band projected list share of musical kicks into On that opening Pennsylvania Roof engagement, it unveiled a new tener sax find from Torouth Georgie Auli, who perhaps didn't blend too well with the other saxes but who delivered an exciting, booting sole style. It had a good arranger and plaints in Jee Lipman and several other impressive solesits, including a girl singer,

Ruth Bradley, who was also a clarinet player.

Berigan was good at discovering musicians. Ray Conniff started with him, and so did two brilliant New York lads, a swinging pinnist named Joe Bushkin and a rehabilitated tap-dancer-turned-drummer named Buddy Rich.

The band recorded a batch of sides for Victor; some were good, some were pretty and Kanturally hat "LGR to Gestarde" was his onts important. (He had recorded the number carifier with a pickup band for Vocation, and to many musicians his was a more inspired version.) Also impressive were "Mahoguny Hall Scorop," "Frankie and Johany," "The Princard's Song," "Resistan Lisality, "several this Richerfordes numbers and a few top trutes, Resistan Lisality, several this Richerfordes numbers and a few top trutes, which was to the property of the property of the property of the princard targets, such as Rath Gajole, Gall Roses and Jayon Dover, and sang occusionally hissael, be not very well.

As Berigan's self-discipline grew even more lax, his band became less successful. By late 1939 it was obvious that as a leader, Bunny was not going

anywhere. Early in 1940 he gave up.

Almost immediately his friend Tommy Dorsey offered him a job. Bunny accepted and sparked the Dorsey band to brilllant heights, blowing great solos and infusing new life into a band that had begun to falter. (For a sample of how Bunny was playing then, try Tommy's record of "Tim Nobody's

Baby.")

Bunny's stay lasted only six months, however. There was marked disagreement about why he suddenly left the band on August 20, 1940, after a radio broadcast at the NICS studios. Deeps said, "I just couldab' bring him around, so I had to let him go. I hated to do it." Berigan, on the other hand, complained about not "enough chance to play. Most of the time I was just sitting there waiting for chorates, or cite I was just a stoogs, leading the band, while Tomew set at semanthed rela's table.

So he reorganized and for a while the new hand, composed cutriety of unknown muscins, showed promise, according to writer Amy Lee, who reviewed a May, 1941, sit who from Palistacks Park in New Jersey: "That fifteen minutes was enough to still the listener that Humps is playing more magnificently than ever, that he has a hand with a beat which fairly fifth denores or instance right of their seas or feet. ... his range, his conception, his lip, and his soul are without compare, and to hear him again is the blick of all listenine blicks.

But again Bunny couldn't get started quite enough to last. The combination

of too many one-nighters and unhealthy living began to eath up with him again. The last time I heard the band was in a Connecticut ballroom during the summer of 1941, and for one who admired Bunny's playing so tremendously and who liked him so much personally, it was quite a shattering exercisive. I reserved in Metronome:

The band was nothing. And compared with Berigan standards, Bunny's blowing was just pitiful. He sounded like a man trying to imitate himself, a man with none of the inspiration and none of the technique of the real Berigan.

of the looked awful, too. He must have lost at least thirty pounds. His clothes were loose-fitting; even his collar looked as if it were a couple of sizes too larve for him

Apparently, though, he was in good spirits. He joked with friends and talked about the girear future he thought his band had. But you had a feeling it would never be. And when, after intermission, Bunny; let the bankstand, not to return for a long time, and some trumpeter you'd never heard of before came down to from the band, play Bunny's parts, and spark the outfit more than its leader had, you realized this was enouch, and you let the place at once, feeling simply swiful.

Shortly thereafter he gave up the band, and Poewee Erwin, who had required him in both Goodmaria and Dercey's outift, took it over. Berigan declared bankruptey. He was obviously quite ill, but he carried on degaged, forcing yet another hand. He broke down several times, the opposition of the provided in Pennsylvania with a severe case of pracumonia. More them supplying and amont anyone cles, Bumun preceded a rest and help. But provide are used to loyalty to his men, and faced with the responsibilities of supporting a wife and two young deliden, he refused to give us.

On June 1, 1942, he was scheduled to play a job at Manhattan Center in New York. The band showed up. Bunny didn't. He was scriously ill in Polyclinic Hospital with cirrhosis of the liver. Benny Goodman, playing at the Paramount Theater, brought over his sextet and filled in as a gesture of friendship toward his first star frumpeter.

On June 2, 1942, Bunny Berigan died, a financially and physically broken mun. Like another wonderful trumpeter with the same initials, Bits Beiderbecker, whose horn had been stillful a decide caffer by sinflar causes, Bunny lived much too short a life. He was only thirty-three when he died. And yet during that brief span, he grew to be a glaint on the jazz scene—profups and as a big bandleoder but certainly as one of the best-liked musician-leaders of his day and one of the most tagsiring aze soloists of all time.

will Bradley

THE Will Bradley Band was a great band while it lasted, but it didn't last long because (1) it could never quite decide what it really wanted to be, and

(a) by the time it did decide, it was too late. Even though it never admitted is in lights, the Will Bradley Band had in effect two leaders, Will Bradley and Ray McKinley. They were good friends, they respected one another, each was a top musician in his own right. Each was also stoild and stubborn, with very definite ideas of what was best in music and what was best for him and for this particular band. Unfortunately,

their ideas were too often too divergent.

Bradley, a very successful studio trombonist, had been working on some



win

plars with intellectual, classical overtones when Willard Alexander, who not already launched the weing bands of Benry Goodman und Court Basis, approached him with the idea of starting his own outfit that would feature a own-to-carth, high-weinging drummer, Ray McKaley. Naw son outranger to Will, for they had played together several years before in a group calledward of the several points of the several points of the several points. More in the several McKaley Detroited was the several points of the several points of the several McKaley was furnity encouraged in limmy Doney's hand. But Alexander, the McKaley was furnity encouraged in limmy Doney's hand But Alexander, the McKaley was furnity encouraged in limmy Doney's hand But Alexander.

"Ray was playing with Jimmy in New Jersey at the Mandowhrook," Will recalls, "wo Willard and I net him in a cockula loughe in Newnk. All three of us were sitting there and everything was going after the All three dammed I Jimmy didn't just happen to walk into the same place. The All the a little tense, because I'm sure he knew what was going on, but Jimmy just smiled and said, (Co shead. I don't mind.) Usaw what vou'te talkine about "

However, McKinley states today that even though Denrey may not have admitted it, he did care. After I'd handed in my notice, Jimmy kept asking me to stay on. He kept saying he couldn't find anyone to replace me. After a while I pot impatient, and so I figured I might as well look for a drummer myself. So I went for the best available one, Davey Tongh, and asked him I'd he'd come out to Meadowbrock and take over for me. Davey said, Sure, and he came right out, and that's how I finally got to leave I finally as to leave I finally stay to leave I.

and the home species and the line is 1939, estembly a partnership but with Will leading. Both made and the line is 1939, estembly a partnership but with Will leading. Both made and the need for someone in front of the hand to direct, to test of the content of the increasing emphasis on dynamics, citing Glenn Miller as an extraording increasing emphasis on dynamics, citing Glenn Miller as an extraording the decision of the "size and rapid turnover of the hand's music libraries."

McKlinler walt, "A durnmer in it a natural leader for a band, For instance,

as a leader, I'd have to do three things—lead the band, play and sing. It's too much. Another thing—drummer-leaders are apt to be poison to hotel managers. Say 'drummer' and they hear torn-torns."

So Bradley, handsome and urbane, with an almost continual expression

So training, introduced and urbane, with an almost continual expression for the control of the control of the control of the policy below and something bright between year (see creating he is policy of the policy

The band swung, all right, but its ballads, built around its leader's horn,

were less impressive. Bradley played exquisitely, as always, but the band's "major defect," the review noted, "is its inability to create a really mellow mood when playing popular ballads. Musically, like most large radio orchestras, it plays them just about flawlessly. But radio groups are liable to be a bit frigid, and so is Bradlev's." What's more, the tempos, like those of the radio's studio bands, were too often too fast to establish any sort of romantic rapport

Radio tempos could well have become ingrained with Bradley, because, except for a short stay with Ray Noble's band, he had spent many of bis previous years in the studios-with leaders such as Jacques Renard, Victor Young, Nat Shilkret, Raymond Paige and Andre Kostelanetz and singers such

as Kate Smith, Eddie Cantor and Al Jolson.

The reason Bradley had worked with many stars was simple: he was very good. Yet those of us outside the studios hadn't heard much about him. I recall that in 1925, during one of my first talks with Glenn Miller, the subject of trombone players came up and I told Glenn that my favorite was Jack Jenney, whose playing I had recently discovered. Glenn agreed he was good. "But the best of them all," he stated emphatically, "is Wilbur." He meant, of course. Wilbur Schwichtenberg, his fellow trombonist in Ray Noble's band. Several years later, realizing full well that there probably weren't enough marquees that could bold a name as long as Wilbur Schwichtenberg, let alone enough people who could remember bow to spell it, Wilbur changed his name to Will Bradley. But Miller never changed in his admiration for Bradley. One night in the early forties, after he and Will and Tommy Dorsey had performed as a trio at a benefit, playing Don Redman's famous trombone chorus of "I Got Rhythm." Glenn confided to me that "we'd never have notten through that thing if it hadn't been for Will. He really held us together."

For the first eight or nine months of its existence, the band had no set style. It played many musical arrangements by Leonard Whitney, who wrote most of its early book. Slack. Hugo Winterhalter and Al Datz, It recorded numerous pretty ballads for Columbia, such as "This Changing World," "Watching the Clock" and "I Don't Stand a Ghost of a Chance," which featured Miss Dale, There were also some rompers, such as "You're Lucky to Me." "As Long As I Live," "What Can I Say After I Say I'm Sorry?" plus other swingers with vocals by McKinley: "Old Doc Yak," "I Get a Kick Outa Corn" and, with Carlotta, the bumorous "It's a Wonderful World."

Other good singers eventually joined the band-Louise Tobin, then Harry James's pretty wife, who had sung with Goodman and Bobby Hackett and who cut a version of "Deed I Do" that's still talked about: a bright, vivacious blonde named Phyllis Miles (ber real first name was Dyllis, but nobody would have believed that any more than they would Schwichtenberg!); and a sultry brunette named Lynn Gardner. There were also some boy singers... Larry Southern: Terry Allen, an impressive baritone who sang with several bands and made several outstanding sides such as "Don't Let Julia Fool Ya" and "Get Then Beinin Mr. Statin" and a discovery out of Texas, Jimmy Valentine, shorn McKliely Judin fath Leard when the Dencey hand Judya'd a date down there and who had made as tremendous impression on everyone, including Dency's own famed ovcaled the Debrya'. "Hit never forget is," Ebretly said latter. "We were playing in Austin and I thought I was doing pretty well for myself. Texa, along about the médic of the dance, some of c'en starred calling for Jimmy Valentine, So this quiet fallow offers up to the Bordanei of the Company of the Compa

Bredley recalls. Valentine, whose tenor style never really captured the general public, as "a very bashful, very sly gay, I renember when we were playing the Paramount. It was his first time on a New York stage, and when he had finished his shortus, he just belied into the wings. Unfortunately, somebody had left a baton lying at the head of the staircase going off the stage, and poor, jimmy fell right down all the steps."

Valentine might have been featured more with the band if it badn't uncovered a gimmick that changed its style drastically and shifted the emphasis far away from ballads and directly into an old-fashioned jazz style—boogie-wooele.

McKinde, around who the stylatic change revolved, says it all began when he and Sick, whom the stylatic change revolved, says it all began wondering out load among themselves love a big band would wound priving the beolge-wongs just that Manakago to some stylation of the stylation of the a couple of instrumentals based on the blases with an eight-to-the-har boogie but. "We were playing one of the most apids at the Fannous Door, and two comperitors, Don Kays and Hagide Prince, were there. There was one times of playing the break I stong out. On, Beat Med. Doddy, Eight to the Bart' After the set, Hagine called me over to the table and saked if thosy could write a song using that break I sold him to go shead, and they offered to cut me in on the tame. That was fine with me-only, they were signed with (Fig. Ellers Schely Ray's first wide, on the song instance).

"There's something I'd like to set straight about that song," McKinley went on, "and that's the line I wrote about 'ln a little bonly-tonky village in Texas, there's a gray who plays the best plans by fa 'l'] A lot of people seemed to think I was referring to Peck Kelley [the legendary planist], and some years later Peck even thanked me for it. Buy, vou know, I didn't have anybody—Peck or anybody clso—in mind, just an imaginary planist in an imaginary town."

"Beat Me, Daddy, Eight to the Bar" turned out to be the band's biggest

^{* &}quot;Beat Me, Daddy, Elght to the Bar," by Don Raye, Elinor Sheeby and Hughie Prince. © 1940 by MCA Music, a division of MCA Inc., New York, N. Y. Used by permission. All rights reserved.

bit. "A month after the record came out, we got a wire from Ted Wallerstein, the president of Columbia Records, congratulating us for having sold over one hundred thousand copies. That's like a million seller today."

From then on came a batch of boogle-woogle sides, each sying to top "BMLD.S.TLB." There were "Rock-By-Boogle". Down the Road a Piece" (done by just a trio of piano, has and drama), "Scrub Me, Mann, with a Boogle Boogle", "Bonnee Me, Bercher, with a Solie Four: "Fry Me, Cookle, with a Can of Land" and many more. Early in 1941, 'Slack left to Start his own hand, and a young Wercuster, Manuschustet, piants tamed Bob Holt moved in for a while, to be replaced by Bully Maxted, another contributions of the Cookle of the C



Ray

Other new and often better musicious serviced. Transpoter Joe Weidman and culturistics Jo-D Hallman, whom McKilley had discovered out wast when he took a honeymoon trip after leaving Doorsy, departed, and Lee Custle (than Castaldo) and Maldon Clark replaced Been. Clark was the only member of the reed section who steped on when Brasiley, dissustified with the way the quinter sounded, fired after or effern. Gull was the with the way the become a swinging success, but, exceeding to Will, "Build" planned to pity and that much juzz. Besides, I dol't think some of those sax players knew what a sharp lay was. I'd want to lift some of our arrangements up a halflore to get more buildness, to that work it pure Been of the sax players knew what

The wholesale changes improved the band musically. But what it didn't do was break the increasing tension between Bradley and McKinley. Ray wanted

to continue to emphasize hoosie-woosie, while Will yearned to play the sort of music that satisfied him more.

According to Ray, "Will was bitching a lot. He complained that his feet hurt him from standing up there in front of the band so much. The boogicwoogie style didn't suit him, and I can understand that, But I felt we should continue to feature it, especially after a guy as knowing as Glenn Miller remarked one night. 'You guys sure have got that market cornered!'

"But Will always had high musical standards. I remember one night, shortly before we split up, we heard Benny Goodman at the Palace Theater in Cleveland with a really great band, and be sounded awfully good compared with us."

According to Will, the break bad similar causes, "Ray couldn't stand to play several ballads in a row, and I remember one night, at the Hotel Sherman in Chicago, it must have gotten to him, because right in the middle of a pretty trombone solo be went into one of those heavy press rolls on the snares. I jumped him for it afterwards, right in front of the whole band, and velled. 'Don't you dare ever do that to me again.' "

That one occurrence didn't, of itself, bring about the split, but it was symptomatic of what had been going on. So, early in 1942, McKinley left, taking Clark and a young trumpeter named Pete Candoli with him. However, little personal animosity existed between the two ex-partners, as evidenced two months later when Will and his wife, celebrating their fifth wedding anniversary, attended the debut of Ray's band.

Bradley revamped the band completely, retaining only guitarist Steve Jordan and singers Terry Allen and Lynn Gardner. Among the young musicians he assembled were a New York drummer, Shelly Manne, and an un-

known kid trumpeter from Massachusetts, Shorty Rogers.

But Bradley's new band didn't last long. Because of the expanding draft, musicians were becoming increasingly scarce. "We were playing in Detroit when they took six men from us all at one time-most of them trumpets. From there we had to go directly to Denver. Now, where could you find six men in Denver to replace the guys we'd lost? I had no idea, so I didn't even try. I just gave up the band."

For all intents and purposes, that was the end of the Will Bradley hand, During the war, it recorded several good sides for Signature Records, but, as Will points out, "we used all studio men. It was never an organized band," It wasn't long before Bradley reestablished bimself as a major trombonist in the studios, where he has remained ever since, appearing occasionally on camera on the "Tonight" show and living a very comfortable life. Essentially an artistic soul (he studied serious music for years and was the first person to make me aware of a then very far-out composer Alban Berg), be has broadened his activities and now, in addition to music, bas become most adopt at sem cutting and silversmithing.

More than many others, Will Bradley's band evokes gushes of nostalgic

comments from big band fans. One of them, Tom Connell, sent a passionate plea to Metronome that was printed in the June, 1946, issue. Noting that Bradley was forced to heed the call of the kids for boogie-woogie, Connell wrote:

So he played if or them, and played himself right or of the hostores. Its herefore my purpose to ask Will og josé 10 on mor try in the interess of modern American music. ... The type of hot trombous he played in many of his Coulomba wavaing is as bright and as fresh today as it was the day he blew it. Listra to his passages on "Strange Cargo" (the bands' homel, "In the Hall of the Mountain King," "When You and I Were Young, Margie." "Catry Stalks at Milangiat." Basin Street Booje." To the Hall of the Mountain you'll find a sayle of the that is completely lesser, and many others, and you'll find a sayle of the that is completely lesser, and many others, and you'll find a sayle of the other that is completely lesser, and many others, and of the department, any generation as pattern as the fastest of passages, using principles or McGarity as this Goodman best, And without any cicilizera!

So I say, give it one more try, Will. You won't find life as secure as you do now in your studio work. But there are a lot of fans who suffered with you and for you through your boogie-woogie days. . . . Pick up your golden sliphorn and we won't let you down again.

But Will never heeded the call.

Les Brown

LES BROWN refers to his band as "The Malted Milk Band." If you equate malted milks with leading a relaxed, youthful life, with liking and trusting people, with enjoying wbat you're doing, with retaining a certain amount of unabashed naivete, then Les's description is quite accurate.

This hand bad fun. The guys always scenned to take pride in their music, and for good reason: it was always good music. Maybe it want's a startingly creative as Ellington's or Goodman's or that of some other bands, but it was never music that the men would have any cause to be sahamed of. The air rangements (many of the early ones were written by Les himself) were top-notch, and throughout most of the band's bistory the playing of them was equally good.

Les's spirit and musicianship pervaded bis band. Few leaders have everbeen accorded such complete respect by their sidemen. Back in 1940 I wrote in Metronome what now, more than a generation later, still holds true:

It's difficult to find a better liked and more respected leader in the entire dunce band business than Lea Brown. Or course, a healthy personality and an honest character door make a great leader by themselves. But when he had not consider that the health and health and the h

Though there always existed a warm, close relationship among the members of the band, a preoccupation with musical precision prevented an equally close rapport with their audiences. Thus, during its first three or four years, the head made a stronger impact on other musicians than it did on the public.

100 Inside the Big Bands

Organized at Dake University, the band, known as the Duke Disch, letther dougles in the sering of 190 for a compete unit. The men, almost all still undergraduates, specul the summer at Build Lake, New Jersey, and then, with the exception of two men who returned to school in the fall, took to the road for a year. During the summer of 1937, they played at Philyiand Casino in Ney, New York Let results that "the gay musch tenergy-the bucks a week, made and the standard of their price I was pretty green in those days. I remember that the standard of their price I was pretty green in those days. I remember that the standard of their price I was pretty green in those days. I remember that the standard of their price I was pretty green in those days. I remember that the standard of the standard

The band broke up right after Labor Day—the parents of most of the boys had decided that their sons should go back to college and get their degrees. So Les moved in with another arranger named Abc Osser, later better known as Glenn Osser, and supported himself by writing for Larry Clinton, Isham

Jones, Ruby Newman and Don Bestor,

For the summer season of 1938, Les returned to Budd Lake, fronting a local band which had also served as a road band for Joe Haymes. There he finally noticed a very pretty girl who had hung around the bandstand during



Les and . . .

the band's engagement two years earlier—noticed her enough to marry her. Today Les and Claire (Cluny) Brown are one of the most popular and respected couples in West Coast musical circles, parents of two children, one of whom, Les Brown, Jr., has begun what appears to be a successful acting carreer.

Meanwhile back at Budd Lake. The romance had been good; the band bad been only fair. Les wanted out before the end of the season so he could go witb Larry Clinton as chief arranger. But the customers liked Les and his band, so the management wouldn't let him quit.

band, so the management wouldn't let him qui

At that time, RCA Victor had a very shread ARR chief named Bil Oberstein, who saw grant promise in Brown. (Les had switched from Docca to Victor's subsidiary Bluebrid label.) Oberstein convinced Les he should organize a better hand and arranged a booking in the Green Room of New Yorks. Edison Heet, for which Les received a hundred dollars a week—quite a salary for him in those days. The twelve-givec cuttle wasn't as nearounding success, but it satisfied the management and soon attracted booker Joe Glaser, who threw his support, financial as well as otherwise, behind the cutift. Thus



... Daris

begin a warm relationship that was to last more than a quarter of a continy. Classer was interned deverted to the band. One summer, while Metronome was running its annual dance-band popularity poll. I received a telephone cut from him. He wasted to buy 20 copies of the magazine. When I asked cut from him. He wasted to buy 20 copies of the magazine. When I asked to 100 copies of the copies o

When it was formed in list 1938, the band had levely men. As its ouggements grew (in played the Arnolda Balletoni in New York and also spent at good part of the summer of 1940 at the New York World's Fair Dancing Comput), its prenomed also grew, in quality as well as in numbers. It featured a couple of excellent toror axish in Wolfe Tannezhoum and Stavies McKey, a brilliant lead axis, New Madrick, Wolser became the client dudle ongineer for Wick-TV's "Today" show, and, starting in the summer of 1940, a particularly secretor-special electhoric from Cincinnal named Daris with the control of the co

Dots had been discovered by the Bob Crusby hand, but something used wrong. One report had it that a member of the hand had made some pretty serious pauses at the very young lady, which frightened her so that also give hen zotice. In any event, Les heard then at the Strand Frentz, was immediately impressed, and, having heard the grapevine stories about her unhappiness, offered her a pile in what was probably his most boyishly charming manner. She accepted and joined the hand in New England in August of 1940, or certifially to December 1940 the 194

Twenty-five years later, Doris told me, "I was awfully lucky working with Les. The boys were so great. They softened things up for me when everything could have disillusioned and sourced me."

could have distillusioned and source me."

Doris's stay with the band lasted less than a year. She recorded a few sides.

Says Les, "I remember the first one was a thing called 'Beau Night in Hotch-kiss Corners.' What was she like? Very easy to work with—never a problem."

How was she as a performer? I reviewed the band both at the Arradia and at Gins Island Caino during the field of 1940 and came away with this impression: "And there's Doris Day, who for combined looks and voice has no apparent equal: sick presty and fresh-looking, handles hered!" with unusual grace, and what's most important of all, sings with much natural feeding and in tune."

However, the band's chief failing still remained evident: it lacked intimacy.
"Only at times does it ever get really close to the dancers," continued the same review. More novelties and more spotlighting of soloists were suggested.

That winter the band went to Chicago for a two-weck engagement at Mike Todd's Theater Café. It stayed for six months. But before it returned East, Doris had left. She'd fallen in love with a trombonist in Jimmy Dorsey's band, become Mrs. Al Jordan and retired—temporarily.

During the following summer, the band really found itself. It spent the entire season at Long Ghahi Farmis in Armoni, Kaw York, where the gays had a bull. Most of the men involved in houses in the area, and during the day they are though either a health-take returned. The hand took on a new cond went through quite a health-take returned. The hand took on a new cond went through guite a shealth-take returned was easy fourteen, though the didn't look it) named Betty Bonney and with her made its first his record, a timely opus called "Joint's Do DiMaggio". Instructs as the band was made up preponderently of wid Yankee fram (Joe control you cannot consider the condent for the first protted by a utility a like are for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by out that hallow entire for the first protted by the first protted by out the hallow entire for the first protted by the first

sections, because in protect in to equal an anisor circums analysis exists according to the control of the cont

while Are Continued mounting to no varie.

But the band's big novelly hits were performed by a cherubic baritone and more blook 500 kg. Teach the bar of t

a joo, and is seen with the even state that the started to make—not all of his own volition—when the draft started gobbling up some of the best musicians around. "It got so you wouldn't hire a guy," Les reports, "unless you were sure he was 4-F."

But the band continued to sound better and better all the time. And it found the formula for reaching the dancers and holding them—not merely through novelties but via some lovely ballads, like "Tis Autumn," which Les arranged, and a series of swinging versions of the classics, most of them socred by Ben Homer, including such items as "Bizet Has His Day," "March Slav" and "Mexican Had Dance."

"Mexican Hat Dance."

One of 1941, it started a one-month engagement at Chicago's Blackhawk Restaurant and stayed for almost five. It followed that with a series of lengthy dates at top



Les and fans

hotel rooms like the Café Rouge of the Hotel Penantyvania, New York; pretatige room, and the College Innet Chelagos Motel Stemme, the most covered sport in that city. In 1921 it secored as high hit and the Palladium in Holly work, made is fart inwest, Sever the Day Louve, with Licalife Ball, Victor work, and the Cafe Investment of the Caf

For sverid years, Les had been calling Doris, who by then the become a mother. For him he had remained the fixed girl singer—the iccreams onds girl for the ics-cream-sola hand—and he waterd her hick. It was during the hand't Culte treased has the called her one more time. We were in Dayson, the sharp of the contraction of the contraction of the contraction of the the was living. So how about IT! I saked her. And when the conduct quite security of the contraction of the contraction of the contraction of the test of the contraction of the contraction of the contraction of the contraction of the good to open in a few days, and of the temp of these labels of the good to open in a few days, and of the temp of the sake the contraction of the good to open in a few days, and of the temp of the sake the contraction of the good to open in a few days, and of the temp of the sake the contraction of the co

join us right away in Ohio. That's when she agreed to come hack."

With Doris in the hand again, Les started turning out a series of successful records, such as "My Dreams Are Getting Better All the Time," "You Won't Be Satisfied," and Doris' biggest hit with the hand, "Sentimental Journey."

The first time the band played the tune, the mexicon was negligible. "It was at most of those last neight rehearsals we used to have at the Hotel Pennsylvania". Doris recalls. "Nobody was especially impressed. But after we played it on an excepte of broadcasts, the mail started pouring in. Before that I don't know we'd even planned to record it. But of course we did—right away—and you know the rest."

This was the same period in which Les recorded his other big hit, "Twe Got My Love to Keep Me Warm." To show you how imperceptive recording companies can be, it wasn't rejeased until almost five years state." We did it between recording bans," Les reports. "We'd taken it along as one of those extra numbers you sometimes get a chance to do on a date, and we did the whole thing in fifteen minutes. For years after that it stayed in the barrel at Columbia.

"Then one night in 1948, when we were running out of tunes, we played it as a band number on one of our Hope shows. The reaction was terrific. Right away we got a wire from Columbia telling us to get into the studio the natid was and record. It is viried back, 'Looi in your flies.' They dod, and of course they found it and released it, and it became a high hit. I've often worse dered if Columbia than dreseased it when we first did it whether it would have been as big for us. I have a feeding it might not laws made it then. And you became the second of the second in the second of things of our than they've never "criticals."

Actually, by the time the record came out, Les had given up his band, uppossibly for good. It happened their 1 splee, and the move want entirely surprising to some of us. In the February issue of Meronome, after praising the band, especially satists Serve Market, Fel Nash and Eddles Scherr, trumpeters Don Jacoby and Jimmy Zato, tromboulst Warren Covington, plaints Gooff Clarkson, and Doris Day, "now Till E Bund singer in the fold, who is single better than ever and displaying great point," I concluded with: "An interested in long and the publishing facility, loss suppress presently amore interested in long and the publishing facility, loss suppress presently and interested in long and the publishing facility, loss suppress presently and in his band. . Such a change is discouraging and causes some uneasy wondering boot the Brown Cutare."

A few months later he verified his retirement plans, first verbally, then actively. He quit in December, 1946. "I wanted to settle in L.A., where the weather would be nice and I could relax. It rained steadily for the first twelve days."

Let's plan was to take twelve months off. But he had a centract for a March date it the Palladium. "Td forgotten all about it. The guys had taken other jobs. But the management wouldn't let me out of it, even though I bad no band." So he ronganized. "I think we rehearsed about three times before we opened. We had some great men. But the band was uneven."

They broadcast twice a night from the Palladium. "Stan Kenton heard one of our early shows one night and, according to the guy he was with, said he thought the band sounded terrible. He was right, But then later on that same night, he tuned in our second broadcast, without knowing who it was, and asked the same guy he was with, Whose band is that? It sounds great! He was right near. That's just how unpredictable we were with that new group."

"Two years later, Les still had a band, But, he noted then, "I've given up the idea of being the number-one band in the country. It's not worth it. I'd much rather stay here in California, maybe doing radio work like I'm doing... I've got a home here and I can be with Cluny and the kids and I can make a pretty good living."

Close to thirty years have passed, and Les is will in California. The radio work has changed to I'V work on many mujer shows—Bob Plepek, Dean Marin's, the Grammy Award shows and many other—plan, of course, the continuous overseas takes he and his near have taken with Plenge, Les leads a of bridge (great enthusiates man fraportedly a great eard sense). His kids are of bridge (great enthusiates man fraportedly a great eard sense). His kids are prown now, but Les and Chuny termini in their warm and wonderful home in Plenife Palinades, where they finen to all lunds of music—dissided especially the lands of music—landscale especially the lands of all the lands of all the lands of all, the lands of all the lands of all, the lands of the lands of

Bobby Byrne

BOBBY DYRNE could sever be faulted for not trying. He could, showever, he fathauld for right goo bard, When the brilliant you groundonts left illimity Desery's braid late is 1939, he had everything going for him—ability, more proportional, experience, a big boxbles quick that believed is him, and a Decon complete, and the proportional control of the proportional control of the proportional country in the proportion of the proportion of the proportion of the control of the proportion of the proportion of the control of the proportion of the proportion of the control of the proportion of the propo

The following month, Bobby got a big break. Michael DeZutter, who had known young Byrne when he had played with Jimmy Dorsey in 193,5, hired Bobby's band for the full 1941 summer season at Glen Island Casino, the country's top booking plum. In addition, pats as he had the year before, when he found out that Glen Island had booked Glenn Miller, Frank Dailey bired Byrne's band for an April site at 1st is famed Meadowship.

Bytee was an intense young man, deadly serious about his easile and equally serious about becoming a successful select. Younger than many of his mutaclass, but a mutical perfectionist, Bobby drow his men exceptionally hand. Mistakes sement to bother him more than they did only leaders. His band impressed me as being unusually tense, which was reflected in Bobby's own straining for antibious and to other misted notes. If only he wouldn't by so hand, I used to think about the enger young man, who reportedly try so hand, I used to think about the enger young man, who reportedly green alternous was week, how much more relaxed his municicondit sound!

In addition to Bobby, glorious trombone tone, the band featured some good ensemble sounds, are exquisive basist manered Abe Stepel (a mature person, he gave the band some extra emotional stability), a curt, vivacious and very effective singer. Dororby Claire, an excluding clarinest, and yellow the stability of the stability of the stability of the stability and yellow the stability asserts.

But though Byrne kept trying to eliminate the fluffs, he couldn't do anything about a chronically troublesome appendix. In October, while his band

was playing the Paramount Theater, he was rushed to Leroy Sanitarium flor an euregrecy operation. While he was gone, various top name leaders flor did not film, and it is interesting to note that the favorite of them all so far as Byrne's musicians were concerned was not Benny Goodman or Chaffe Barnet or Jan Savitt, but the veteran Abe Lyman. As for Gay Lombardon, the guys had an amusing reaction: they liked him personally but were completely confused by the way he waved his long batton strictly out of tempo!

When Marion Hatton int Gleam Miller quite underdany at the start of the following yars, Gleam intel Dorothy Claim ways from Bobby. This was a big blow, for Dorothy had become an important fixture in the band. Byten appeared hurst and angary, and for a while it looked as if a big feat would crupt. But Dorothy did not seem to fit too well into the Miller pricture, and in March he returned to Byten. Along about the same time, Bobby discovered the best boys singer he ever had, Shaart Wade, a handsome baritone with a grist steme of phrasting and exceptional control, who hater archicel over pratter success

with Freely Marties hand.
Though he had captered the Raleigh-sponsomed radio show, Robby will kept trying harder. To improve his book, he hird the weteran Don Redman, an exceptionally branted arranger. Don write some great though difficult charts for the band, and Dyrne worked exceptionally hard to do them justice. He had the high arter could seem to establish the lade of relaxed grower that Redman's wending scores required. Too much tensions Perhaps in August. If Redman's wending scores required. Too much tensions Perhaps in August. If yet the redman is the redman of t

Bobby Byrne (far right) with Dorothy Claire and band



Not that everything was all young Byrne's fault. Certainly he couldn't help the appendicitis attack. And it was not because of him that one of his earliest and most important engagements, at the Hotel New Yorker, was canceled at the very last minute because of an electricians' strike.

And who could have predicted his great humilisation when he decided to argule his New York Strand Theater and ansiece with a solo on the harp? He could play the instrument quite well, identifying the notar via various colored to the could play the instrument quite well, identifying the notar via various colored to the could be provided by the could play the could be provided by the could be provided by the colored to the could be provided by the chance the mood by bushing Bobby and his harp in a lovely purple spote his provided by the colore of the strings, and poor Bobby hard his harp in a lovely purple spote provided by the colore of the strings, and poor Bobby hard no way of teiling a B flat from an Palary? According to the pays in the hard, Byrne suffered over nonce than

By 1942, Bobby had changed arrangers and modified the style of his band. Redman had gone, and in his place had come a former trombonist, Sid Brantley, who wrote simpler yet ceptally effective arrangements. And, being a trombonist, he knew exactly how to write for Bebby.

In the summer of 1942, Barry Ulasov, reviewing the band, found it to be deed disciplined but less trees then above, the best band Bobby had even the control of the state that the arrangements were easier to play helped the musicians relax more, causing Ulanov to remark that the hand was filled with "good cheer, good humer and good taste." It may be, Barry summed up, "the sensation Bobby has promised himself and his large public and the state possible that the control of the state o

But Bobby had little time to find out. Long interested in and adept at flying, he disbanded when, early in 1943, he was offered a commission in the Air Corus, where he served for several wars.

Following his sint in the service, Byrne organized another band, Indity good musically but still not completely related. Bobby was blowing as heatifully as ever, but the fulls were still there. "He is an absolutely amazing trombonist," I wrote in July, 1946. "There's just about nothing he can't do, and the little he can't do, he tries anyway. . . Grandstanding of that wort is entirely unnecessary," I concluded.

His hand improved, though, thanks in part to Larry Elgart's sax and arrangements by Chatfel Albertine, who hart developed the Elgart has the But Byrne, like other leaders who had returned from the service, found ferver audiences and places to play. However, since he was an exceptionally good trombonist, he was most welcome in the recording studies, where he did very well for himself.

Eventually, he began concentrating less on playing and more on producing, and in the late fifties he took over as a top executive at Command Records, a post in which he performed excellently for many years and where he never again bad to worry about fluffing notes on his trombone.

x Cab Calloway

WHEN people mention Cab Calloway, they invariably bring up things like "Heigh-de-ho" and "Minnie the Moocher" and all the screaming novelties and unhip "hip" phrases he used to utter when he was trying to make an inneression at the Cotton Club in the early thirties.

Bester they should think of him in the early forties, when he led one of the truly great outlits of the big hand era, one that too few people seem to remember, one that was bratilated by the AFM recording strike, and one that is seldom even mentioned nowadays by anyone except musicians. Yet that band, with it rich, clean exemines counds, its brilliant solotisst, and its persuasive swing and great spirit, must go down as Calloway's greatest contribution to American music.



Cab (composed of song titles)

As critic Barry Ulanov wrote in the January, 1943, issue of Metronome:
"How many people realize what a great band Cabell is leading right now, a
band extraordinary in every aspect, in its clean musiclasship, its jazz kicks
and its brilliant sbowmanship. Here's one of the magnificent bands of our
time!"

Another writer, Harry Lim, fourteen months later attributed the band's impressive brilliance to the musicians themselves. Lim was not the only one to make this observation. Calloway himself once told me, "I'm up front there doing my act, but it's the guys themselves who are making this band what it is."

He once admitted, as many of us who had been listening to hit must betungth the years bad often noted, that "there was something missing in the band for a long time, but nobedy could ever put his finger on it. About four months ago, when we were in New York, I sent for Busur [Buster Harding, who took over musical directionship of the band and wrote its arrangements.] He's turnine out stuff that's insegrations.] That's with they're fusions to

fine. . . . Now, for the first time in my life, I've got a band I can be really proud of. Harding and all the rest of them have built themselves a real band for me to stand in front of."

But the band that "they" built was really built by Calloway himself. For despite the fact that he gave bis men great freedom and encouragement, be was the one who assembled, shaped and routined this outstanding group, which during the few years of its greatness included such stars as tenor saxists Chu



Cab Calloway: bailad singer

Berry and Ben Webster, alto saxist Hilton Jefferson, trumpeters Dizzy Gillespie and Jonah Jones, bassist Milt Hinton and drummer Cozy Cole.

What set Calloway apart from most other leaders, though, especially among colored bands, was that he could affort to and did pay his musticals might salaries. Thus he gave them both musical and financial encouragement and security. Little wonder, then, that the expirit decorps of the Calloway bands tremendous, and the great pride that the musicians possessed as individuals and as a group oaid off handscenopt in the music they created.

Calloway, whose singing of ballads always impressed me more than his very closuring (try his record of "You Are the One in My Heart" as a sample), was an extremely allert, appreciative and articulate man, full of wit and good humor. I remember once on a rudo interview I asked him what he thought of a popular arranger who liked to attract his histense with attention introductions. "The trouble with him," he explained, "is that he comes on like Ganebuster's hut cose off like the 'Good Will Heart."

When the big bands died down. Cab kept right on going, working for a while with a smaller unit and often as a single act, spreading his good cheer and tulents through the movies and even into the operatic field, touring Europe and the United States as Sportial Life in George Gershwits Persy and Best. To most he will be best tremmbered as the "Prince of Highly-de-ho." But at least some of us will always admire and thank him most for that great band he led in the early forties.

Frankie Carle

FRANKIE CARLE became an important big band leader late in his catter, In show business since 1918, according to his own admission, be'd gained fame as a planist with Herace Heidh's band, with whom he was starred for many years, even becoming Heidf's co-leader in 1943. Then in 1944, the quet, self-efficiently New Englander this first important job band been with Mal-Hallert's band), whose relaxed attitude contrasted sharply with his more intense, brittle joints soft, went out on his own.

He'd had a big opportunity several years earlier. "I received a wire from my late friend, Eddy Duelin," Frankle recently wrote me. 'He was playing the Palmer House in Chicago, and I was appearing in Onnhan with Heidel Eddy was entering the service, and he wanted me to take over his band and illustry for 25 per cent of the gross. Joshingly 1 showed Heldt the wire and told bim I was leaving to hend Eddy's band. Right then and there he offered me a thousand dollars weekly and 5 per cent of the gross to stay with him."

It turns out to be a good deal for Carle. But several years later, and with client's blessings, be family formed be soon band, a good one, which debund in February, 1944, at the Call Rouge of New York's Host Pennylvania. Its arrangements by 4 Avoka, who one bad written many scores for Artic Shaw, were marked, the band played them well, and the total effect was like an vert marked, the band played them well, and the total effect was like an stated, "that Rouge-Tubh-Artic-Americo-Special", and an advantage of the stated, "that Rouge-Tubh-Artic-Americo-Special", and almost boyscottish in their down-to-artiflences."

Naturally, Frantice used "Sunrise Screenade," his big hit of several seasons cardier, as his theme and featured hisself at the pinne, playing simple straightforwardly. On rare occasions, some other musician might solo. As a strate, Carde hived Betty Bonney, Lee Brown's forener vocalist, to simbly the band, and the pretty girl, who later became known as Judy Johnson, turned in a good Joh.

After Betty Bonney came Phyllis Lynne and then later another girl, whose discovery Frankie describes with partfonable pride. He bad been auditioning singers in person and via demo records. All in all he listened to about one bundred of them—fifty in person and fifty on discs.



Evanite Carie and searjor

"Among the records," Carle noted in his letter, "usknowingly to me, my Mrs. slipped in a demo that was taken oil a radio program, and it happend to be my daughter, who was singing with a local band [Paul Marrin], getting, her first start. If like the record, and when my Mrs. said was my daughter, I was asked to give her a chance with my hend. I did not want the public to know she was my relation of nime until I found out whether she could make the grade or not. I gave her three months and had her change her name to Marjorie Hugher.

Marjorie Hughes (Carle) did very well with the band. When she recorded a hit side, "Oh, What It Seemed to Be," Walter Winchell broke the news that she was actually Frankie's daughter.

Carle's band continued on its successful and always pleasantly musical way, gaining cross-country acclaim via two radio series—not For Old Gold and the other for Chesterfield eigentets. Meanwhile, Frankie kept on writing songs and, according to his musicians, tuning planos. "All I did really," he explains about his unusual habit, "was tune certain strings that were out of tune. I just couldn't stand a piano out of tune, and I feel the same way today."

Frankie has appeared recently on big band concert tours; has recorded occasionally for RCA Victor. But mostly he remains semi-retired in Apple Valley, California, where he plays "a round of golf once or twice a week with Ede, my Mrs. Every day I'm at the piano, keeping the fingers in shape, composing, and practically living a life of Bilez".

x Benny Carter

WHEN the big band en began, Benny Carter was in Europe. Already accepted by leading jazz musicians as one of the most telement musicians and arrangers around, he had written scores for Fletcher Henderson, McKin-my Cotton Felex-and Chick Work. He had also recorded with his own control of the property o

In 1938, Carter, an extremely intelligent and affable man, returned to the States to find the big band boom well under way. He soon organized the first of several fine outfits, hoping to place high in the big band sweepstakes. But none ever did, for Carter always communicated better with musicians than with the public

His first outfit, which opened in Harlent's Savey Ballmonn early in 1939, included two fine trembonists, Tyree Glenn and Vic Dickerson, as well as a bucking pinnist, Eddie Heywood. The brand differ list floop, A year and a hill later, he was fronting another cultion, again in New York, this time at the Flamous Door on Fifty-accound Street. This one I found to be well reheared and disciplined, playing excellent arrangements, displaying fine musicianship, but lacking warmle.

But Carter was accorded his usual raw: "His playing is the rare combination of a ripened intellect and a complete, missical soul, perdudeed via complete mastery of his instrument." The instrument in question was the alto sax. Benny was also an excellent trumpeter. Other musicians invariably admired him, for he had a keen harmonic sense and an inventive mind. Not always, though, did be project emotionally the way Goodman or James or Dorsey did, and this could have been one reason for his lack of greater public populative. Catter's Famous Door outfi dish't make it other, but Benny was neither discouraged nor unemployed. Mark Warnow, who was conducting the "Hit Parade" radio series, hered Carter to write arrangements. It wasn't much of a job from a musical-austfaction viewpoint, but it kept Benny clothed and fed and enabled him early in 1942 to start another band Gooth Jones played in this one), which worked as a team in theaters with the late Bille Holiday. But it, too fizziel out.

has been generally as the service of the service of

The West Coast was where Benny was to remain. He engaged in various recording activities, most of them with Capitol Records. The band he led there at the Swing Chui in Hollywood during 1944 was probably the best he ever led, "soothing and exciting musically," wrote critic Barry Ulanov, "And something now has been added This hand jumed."

That last comment is significant, for not too many of Carter's various eithors, beamed more at musicians' heads than at dancer' feet, impune eitrost, beamed more at musicians' heads than at dancer' feet, impune eitrost much. This one, though, featured drummer Max Rouch and pannist Jerry much. Wiggins, and with them a beath date to jump, Yet core this crew district too long. "Band after band of Benny Carter's," Merconome finally concluded, "has died, some painfully, some soon slowly that rigan mortis newer set in."

"has ded, some painfully, some so slowly that rigor morts never set m." Still, Benny Carter's muscalar productiveness has never died. Eventually he settled in the studios, making an occasional record under his own name, composing for television and the movies, and continuing to arrange for singers, to be supposed to the still record to the still record to the studies of veep for Benny Curter's hand, one can only smale with jay at the success and the extern that todays surround this most talented of taze creators.



The multi-talented Benny Carter

, Casa Loma

MORE than any other single musical organization, the Casa Lorna Orchestrase set the stage for the hig band era. For during the early thirties, this very elegant-looking group of fairly good musicians succeeded in bringing to the public at large and to the college kids in particular an excitoga and refreshing mixture of arranged hig band jozz and slow, sentimental ballast matches by no other bands of its day.

Alternating such "killer-dillers" as "Casa Loma Stomp" and "White Jazz," and "Black Jazz" with sentimental ballads like "For You" and "Under a Blanket of Blae" and "I's the Talk of the Town," complete with Kenny Sargent's romantic vocals, the band succeeded in doing what no other outfit had yet been able to do: it reached the kids on two completely different

and contrasting yet equally emotional levels.

In the very early thiries, some of as college musicians had latched on to the band before among of our concepting friends but During my freshman year. I had been appointed leader of the official freshman dance band (sint-sol). I but wanted to be the drammer, but when somehood lege proved to be better, the grus decided that since I know something about tempors, they might sow led part may prefer to the covered our pressed by a very early Casa Learn record on the Okeh label of "Alexander's Registers Band" and "Put on Your Old Corey Bonner! I had coverage our grants to copy the arrangements of the coverage our pressure to the contract of the coverage our pressure to the coverage of the coverage our pressure to the coverage our pressure to the coverage of the

Perhaps I should have been prepared for such unfamiliarity with the Casa Long Orchestra, because just before I returned to college I met one of those "ideal girls," who told me she "just loved jazz." But when I asked her how

she liked Casa Loma, she replied, "I don't know. How does it go?"

When it first started, the Casa Loma Orchestra was known only around

When it first started, the Casa Loma Orcbestra was known only around Detroit. A mid-twenties offshoot of one of Jean Goldkette's numerous outfits in the area, it was called the Orange Blossoms. Henry Biagini led it, with Glen Gray (Knoblaugh) on sax. Trombonists Walter (Peewee) Hunt and Billy Rausch, along with pinnist Howard (for the Hones) Hall, joined in 1927, and in 1929 wo other future Casa Lonana, guiartis-tranger Gene Gifford and tenor saxist Pat Davis, came along. With several forgetable musicians, the band was scheduled to open a new Canadian nightfulu, the Casa Lonan, exerciced aspecially for the visit of the Prince of Wales. The éculo never opened, but in a sort of memorial move, the men decided to call their band the Casa Lonan Orchestra.

Eventually the nen diminised Biagini, and several of the regulars formed a corporation—the first cooperative band of its kind—with Gray as president, Francis (Cork) O'Kerfe, who was to become co-partner of the famous Rock-well-O'Kerfe booking office, as manager, and Davis as secretary-treasurer. Hunt, Rausch, Hall and Gifford, along with there recent additions, drommer Tony Briglia, bassist Stan Dennia and lead trumpeter Bobby Jones, also received stock.

"After the cnab of 1929." O'Kefer reports, "Spite (Den Griny) phoned me from Deriot to say bely had so work and they sanded to come to New York. So I got them a job as the Roseland Blaltroom, and shilk they were there, hold Servens of Ochk Fororib keard them and immediately defired them a deal." Thus began the band's recording career. Significantly, all six of the side (my compited only two on their first their lever up-4-mep) map tunes, the sort that first attracted the collegians. Judged by later swing standards, or core compared with what bands hille Elimpoort. Federators in McKinney's Cottom Pickers and Goldken's were recording in those days, the Cana Loran days of the Cana Lo

Though he was nominally the head of the band, Gray, a magnificently handsome man, then sat in the sax section. The front man was Mel Jensen, a dancer-turned-fiddler, never a member of the corporation, who served adequately as buffer between musicians and dancers.

The personnel of the band remained very steady during its first years. In the spring of 1933, the co-ledders hind in handsome saxist who also sang, Keenny Sargent. A few months later, they brought in the band's outstanding jazz soloist, clarinestis Clarence Hurchenrider, who had insisted that they also him his bloddy, Grody Watts, a pleasua, dicislandish trumperer. Shortly thereafter an entirely different kind of trumpeter, a real screamer, Sonny Dunham, island.

Dusham was my first connection with the band. He was a bright, intense, affable man whom many of us admired, and one evening at the Glen Island Casino I, still a college kid, got up enough nerve to talk with him. At that time one of the big jazz favorites among musicians was "China Boy," so I saked Soons, whether the band ever jazyed it. "We have an arrangement of it," be told me, "but we've only had it for three weeks, and I don't think the boyes known it well formed both of the control both of the c

His answer was distillusioning. Three weeks to learn an arrangement? I



Pecwee Hunt, Glen Gray and Kenny Sargent surround guest vocalist Connce Boswell (the hands are Connee's, not Gray's).

couldn't imagine musicians needing that much time. Later I discovered two things: (1) that the band had some very weak readers who required long rehearsals and (2) that if olacod ereat emphasis on accuracy.

In discussing what he term "five years of phenomenal success" (1930– 1935), O'Kenf crofils two members aspecially, "Gene Glidden, the arranger, whose tremendous musical imagination set the entire musical flavor of the band, and Billy Reason, who had not obsestion for meticious perfection and who insisted that the band perform with machinistic precision, Billy was so insisted upon verything being just right that held grantee his trembone stardily for an hour before every broadcast to make sure that he wouldn't full those high notes on the basals' Smoke Billow! there.

Not merely the college kids were attracted to Casa Loma during those first five years. Some of the top recording stars of the times were too. That's why singers like Mildred Bailey, Connee Boswell and Lee Wiley and, in later years, Louis Armstrong and Hoasy Carmichael recorded with it.

After its first Okth Mich., the hand switched to Brumwick Records, for which it turned out its most memorable bailed sides. On that label it was known as simply the Case Lomo Orchestra. But so great had its popularity grown that Vierce Records also bid for its services, and for a while the band recorded for both labels, appearing on Victor under Glen Gray's name without the Case Loma appendage, between label in the order of the Brumwick, using the title Glens Gray and the Case Loma Orchestra, one it continued to use when it without he rate to Decca Record.

Inside the Big Bands

In 1933 and 1934 the band appeared on the first radio commercial series to feature a swing band, the "Camel Caravan." During those years it spent its summers at Glen Island Casino, where its national popularity soared, thanks to frequent air sbots, and part of its winters in the Colonnades of New York's Essex House

By 1015, when the big band era was beginning. Casa Loma was widely known and, like many highly acceptable, highly exposed products, was getting the familiar American obsolescence treatment. Thus my May, 1935, review began with: "It's a characteristic of band boys in general to praise a new, good individual band to the skies: then, when it's made the grade and the boys have beard it for a while, they turn right around, nick on every minor flaw, and say that the band is lousy, that it's nulling the same stuff all the time. They want something else in place of what they used to think good, and, if they hadn't heard it a lot, would still think good. . . . That's the kind of a

deal the Casa Loma boys have been getting."

After complimenting the hand for its cleanliness, accuracy and danceability I noted one failing that plagued it throughout much of its career—its overemphasis on arrangements. "You've got to give the boys, especially Gene Gifford, credit for starting a subtler ballroom style of music, but they should realize that by over-emphasizing that aspect [the arrangement] they're harming themselves. Paying so much attention to arrangements, playing everything just as writ, tends to make the boys stale. They have to spend so much time and energy concentrating on the finer points of the intricate arrangements that they're unable to do themselves justice on the less mechanical and more imaginative aspects, such as phrasing and hot choruses."

Actually, there was very little good jazz being blown in the band. Except for Hutchenrider and occasionally Dunham and Watts, the solos were pallid. Hunt could blow a fairly good trombone chorus now and then, but Davis played tenor sax with great fervor and little else, while pianist Hall was just plain dull. On top of that, the band was hampered by a miserable rhythm section, which I described in a later article as being "as solid and as supple as a marble pillar."

Where the hand really did shine, though was in its ability to "raise duck bumps on the kids" (another later quote). This it did by contrasting its fast if unswinging numbers with some absolutely lovely ballads, played at much slower tempos than other dance bands were then using. As O'Keefe bas noted, "The band really never came into its own until it interspersed ballads with up-tempos." And Larry Clinton, who took over as chief arranger when Gifford left, recently described Casa Loma as "primarily an effect hand, not a jazz hand. It was Glen's great ability to play for an audience that made it what if make 22

Clinton joined the band after Gifford, who'd become quite unreliable departed. That was in the spring of 1915. In the fall of that year, the Casa Lomans inaugurated one of the most colorful and important projects in the history of the big bands. They appeared on the stage of New York's Paramount Theater, to launch the emporium's famous stage-band policy. Sbortly thereafter they succeeded Ray Noble's band in the swank Rainbow Room aton Radio City.

The band seemed to reek class—at least on the stand. The men all wore talls and their decorum was superb. Off the stand, the impression wasn't as consistent, for though the majority of the men were gentlemen, some of them were hard-drinking gentlemen—or boozers—and many a night 'neath the elegant aura, rigor morits was setting in on some deeply defiant hanovers.

Perhaps because he realized the necessity for greater control of the men, Gray, who had been sitting among the saxes, decided in 1937 to front the band himself. This meant the dismissal of Mel Jenssen. With characteristic modesty. Gien told O'Keefe. "We can get a better sax player in my place."

Actually the band had already improved its reed section with the addition in 1934 of Art Ralston, who added considerable color by doubling on numercus horns. It had also improved its rhythm section by taking on Jacques



Trombonist Billy Rausch plays "Smoke Rings," the Casa Loma theme, in the Hotel New Yorker's Terrace Room as Glen Gray conducts. Blanchette for Gifford (Blanchette, Jenssen and new trombonist Fritz Hummel formed a fiddle trio).

When Gray took over the haton—and these perbably was never a more all more all processing the plant leader than this buge, handown, dimpled, mustablood charmer—the hand added another saxist, Dampy D'Andrea. So secondful was the group by this time that was able to entire two outstanding men from other top bands. From Beany Goodhans's number-one band, if manded his number-one terminosist, a goung Canadian with a terrific lip. This was Murray McEachern, who also doubled on sax, so that at times, with Murray and Clean blowing too, the boat out as able to feld a sax seport.

This was ideal for the other new arrival, arranger Dick Jones, who had left Tommy Doessy's new hand to join Grys's. Jones, an extremely sensitive at Tommy Doessy's, new hand to join Grys's. Jones, an extremely sensitive additional skilled writer, especially adopt at writing pretty acores, also succeeded in additional more cock or the band. In 1938, Larry Wagner joined to write some sensitive originals that helped to show once more that this was a much better sweet hand than a swing could have a swing could be the same and the sweet of the same swing could be the sweet hand than a swing could be same than the same sweet of the same sweet of the sweet of the sweet of the same sweet of the

Though it blazed few trails and excited few musicians, the Casa Loma band continued to survive quite conductably during the ensaing years. In February of 1939, two months before Gienn Miller recorded "Surries Serenade," the bland waxed the same number, with componer Frankic Cerde on piano. Thus was the year that it lost its fine lead Frankic Zallo, who died suddenly and was replaced by Frank Ryeston. And in the next year, it lost another trampeter, Somy Durham, who set out to start his own band. His chair was taken by Sy Baker.

By 1900 the Casa Loma hand had passed the tro-year mark in its history. Though it continued to impress immensively as a sweet band (it wound up second in Metronome's sweet poil and sixth in the swing category, quite a change from the second in swings and sweetnin in sweet of three years before), much of the excellence it had generated had begun to wate. Several of the staburst started to leave, and by 1942 East Loma rototies such as trembenist Dom Bryd, with a bridge juzz roje, tenor statist Lon Davy, who belt as trembenist Dom Bryd, with a bridge juzz roje, tenor statist Lon Davy, who they may be the staburst transport such as the trembenist of the staburst started by a voice into the Lond Search Search (in the Search S

In 1942 two of the most important members departed. Billy Ramesh, the most impressive manical in the band, decided to take his troubmen into the New York studies so that he could spend more time with his family, while Kenny Sargant crutured to his home in Memphis, there to begin a cureer as a dise jockey. To replace Sargant, Gray hired Bagonie Bards, the hand's first girt vessifut, when it described in a Jame, 1944, review as "the pretents grid Pave cere seen in front of a land, mad, it suddition, the posteour of one of the Pave cere seen in front of a land, mad, it is dudition, the posteour of one of the of the aution's two times instears.) That same review, though also complimenting a brilliant young guitar find, Herbie Ellis (tody) one of the greats to shi instrument), and weteran trumpert Red Nichols, who stayed with the band for a short time (Bobby Hackett also served for a few months), noted that "Gray's band sounds very uninspired as it goes through an evening of some of the dullest, least modern-sounding arrangements played by any top band bodsy, lacks color and imagination, and, in general, exhibits to few moments of muscal brilliance, Tab.

Nothing reflected more accurately the over-all decline of the Casa Loma Orchestra than what happened to it at the Paramount Theater in December of 1944. Appearing on the same bill with singer Andy Russell, it was allowed only three numbers to itself. In years gone by, it would have played at least a dozen. It was, I stated, in my final burst of loyally to a hand that I had admired and reverded for so many speras and that had strated its extracted me as well as other fans and musicians to hig hands in the first place, "an insult to the band that had started its like Paramount's lanne onlov."

that had stated its (the Paramount's james policy; and Dut though the 2as Jonn Orchiestra was never again the same, Glen Gray did score an impressive comeback in the fifties when, at the suggestion of Dave Cavanagap of the all handpacker stated overheath in Dave Cavanagap of the all handpacker stated overheath in princip proved to be a large success, and, though Gray was often other than the contract of the contract of the contract of the contract of the contract state of the contract of the princip of the contract of th

Bob Chester

TO SOME, Bob Chester's band was just a carbon copy of Glenn Miller's. But that was only to those who didn't listen beyond his Miller-like reed sound. There was a good deal more to Bob's band.

The idea of latching on to the Miller reed style may have been Bob's, or it may have been that of Tommy Dorsey, then a big Miller rival, who took a liking to the wealthy Detroiter (his mother's second husband was the head of the Fisher Body Company). For after Bob's band failed at the Detroit Athletic



Chester

Club, Tommy invited him to come East and live with him and his family. Chester, a big, easygoing, bearish guy accepted. With the help of Dorsey and his manager, Arthur Michaud, Chester's new career was launched.

Coincidentally the band, when it finally got working, played at some of the same spots that Miller's had during its formative period—the Adolphus Hotel in Dallas, the Nicolette in Minneapolis and the Raymor Ballroom in Boston. As for its Miller reed style, I noted in my September, 1940, review that "the

blend isn't as polished, the breathing isn't as effortless and therefore the phrasing isn't as legato, and the tonal quality is decidedly inferior."

But the band had a couple of sasets the Miller band didn't have. One was an absolutely seasonation singer raumed Debores (Debile (Debill, Wom I) raved about month after month and Bluebird record after Bluebird record. Her was a highly individualistic and mensical style—berudiny and ethercal-sounding, warm and termby intimate in phrasing, and yet with a free feeling common only among juzz integers and therefere utterly assaining from a band vocalist. Meteronome's readers may have become a bit bered after resulting one are record review after another for her singing of oxings such as "Dev'h Miser are record review after another for her singing of oxings such as "Dev'h Miser are record review after another for her singing of oxings such as "Dev'h Miser between the singing of volumes and a "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing" oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing of oxings such as "Dev'h Miser another for her singing" oxings such as "Dev'h Miser another for her singing oxings such as "Dev'h Miser another for her singing oxings such as "Dev'h Miser another for her singing" oxings such as "Dev'h Miser another for her singing oxings such as "Dev'h Miser another for her singing oxings such as "Dev'h Miser another for her singing" oxings such as "Dev'h Miser another for her singing oxings such as "Dev'h

yet, heard today, her singing still stands up splendidly.

The band's obter asset was an eighteney-are-old trumpeter whom it plucked
out of Juillard School of Music. He was Alec Fila, and the way he led the
Cheater brass was truly thrilling. His powerful, pulsating horn seemed to
inspire and earry the entire band, providing the push that was often lacking
in the medicore rivhrim section.

For a while, Dode and Alec (who were soon married) and Bob and Edna Chester (who were already married) carried on a wonderful personal relationship. But Fla was too good at rumpeter not to go on to better things, and he left to join Benny Goodman's band (Fletcher Henderson, who was back arranging for Benny then, described him to me as the bust lead trumpeter he



Chester's Dolores (Dodie) O'Neill

knew and hired him for his own recording dates). Then Dodie left the Chester band so that she could be with Alec. Unfortunately, later on the schism was complete in all ways, for Edna divorced Bob, and then Dodie left Alec.

The band as a whole improved, despite the leas of those two important members. Chester give up the Miller count at the beginning of 1941, when Dave (not David) Rose provided different and more imaginative arrangement. The over-all musicanship of the band perfect up considerably, and Bob was able to engage good singers like Betty Bradley, bloc Haymes and Gene able to engage good singers like Betty Bradley, bloc Haymes and Gene concellent lead rumpet of 1961. The best better Chravet Chrix, who played a pleasant two-best trumpet style. As a wrifter on the scene, I was immensely improused as well as refreshed

by the way the Chesters, as well as Dedie and Alec, refused to take themselves too seriously, unlike some other leaders, musicians and singers, not to mention leaders' wives. Typical of their light, humarous attitude was their reaction to a story 1'd run in the magazine. Its headline read: "Bob Chester Lays Eggs in Wilkes-Barre." Right after the lesse appeared on the stand, I received a telegram that read: DEAN GRONG, WE DID NOT LAY AN EGG IN WILKES-BARRE. IT WAS IN SCALING, SANCHELY 100 AND DID AN CHESCH TO AND THE AND

It's too bad there weren't more people like the Chesters—the big band days might have been even happier times!

X Larry Clinton

LARRY CLINTON was best known for his renditions of "My Reverte" and "Deep Purple," both with vocal choruses by Bea Wain, and for his original theme song, "The Dipsy Doodle," The first two were big hit records for him. But not "The Dipsy Doodle," Why? Simply because he did notin fact, he could not-record it. For Tommy Dorsey had already out the sons for RCA Victor, for whom Clinton also recorded, and neither Victor nor Dorsey wanted a competitive version.

Tommy had come by the song naturally, for in 1937 Larry, then on Dorsey's staff, had written and arranged it and other instrumentals, such as "Satan Takes a Holiday," for the hand. This had been during the mild-mannered, mustachioed Clinton's second stint with Tommy. Several years before. he'd enjoyed a two-week association with TD, as an arranger for the Dorsey Brothers Orchestra, "But almost as soon as I came in, Tommy went out," Clinton says. He did write two well-known jazz pieces that the band recorded, "Tap Dancers' Nightmare" and "Dusk in Upper Sandusky," the last portion of which, Clinton, himself, points out, sounds like "The Dipsy Doedle," Both were issued under Jimmy Dorsey's name, but, according to Larry, they were actually recorded by the Dorsey Brothers with Tommy before he left the hand

From Jimmy's band, Larry went to Glen Gray and the Casa Loma Orchestra to write swing pieces, the most famous of which was "A Study in Brown," and to build a reputation as one of the country's top composer-arrangers. After a couple of years, he joined Tommy, who, late in 1937, backed Larry as a handleader. Actually, both were part of an organization that included not only Dorsey, who put up whatever money was needed (Clinton always lived frugally and had saved some himself), but also RCA Victor's recording chief. Eli Oberstein. "They had sort of a stable of hands in which Eli and sometimes Tommy participated. There was Bunny [Berigan] and Van Alexander and Les Brown. To save money. Les and I used to swap some of our arrangements "

At first Larry recorded with studio men, whom he also used on an RCA Victor dance hand radio program on which he alternated with Dorsey and Berigan. The next year he organized a permanent band,

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In 1398 it played the summer season at Gine Baland Casino, and like other leaders who reput their summers there in those years, Clinton would up with a lit boat on his hands. In my review of the band at the Casino, I termed is "unexciting." Longilmented the branes, specially Whater Smith for his work on a then-obsorie instrument, the mellophone, but funded the damper sounding assess, which, however, die boat of a tenor man, Fony Zimmers, who have the contract of the contrac

The roles also complimented his singer, Bes Whit, who turned out to be one of the most contrading sprises of her day. "Chack Risker, the mainpublisher, originally told me about her." Larry recalls. "I needed a gift at the time, and he signested I listen to be, who was a member of the Kay Thompson Choir. She same eight solo bars on a radio show, but I know immediately that the was what I visuatel." Bes, who laster married announcer André Barcols and who now lives near New York, out some very impressive and the signess of the same New York, out some very impressive Deeper Parallel and "My Revercie" his subt the band.

Ace New York Glants' pitcher Carl Hubbell showing Larry Clinton



At that time, Clinton concentrated more on sweet rather than on swinging sounds. He recalls one negative reason for this emphasis. "We were playing a battle of maxie at the Green Key Boll at Dartroouth College, Jimmie Lanceford's was the other band, We were there bright and early, but Jimmie, who was supposed to go on first, didn't arrive until just a few minutes before be was to play. They'd been riding all night long, all the way from some town in the middle of Pennsylvania. So Jimmie saked me if I'd mind opening the dance while be and his ways not dressed and worked un

"Well, we played about an hour, and I trotted out all our flag-wavers with the trumptet playing high Cs. The plimmic earm on, and after help alyaed just a minute or so of 'For Dancers Only,' with that great beat his band had and the trumptets toosing their horns in the air and everything. I made up my mind right then and there that I could play nothing but sweet things I I were on next which from these on." which will be considered to concentrate on next which from these on."

Several years later, however, with swing so firmly established, Clinton again began featuring faster tempos. He brought in more juzz-oriented musics especially when he found he could get "a package deal from Van Alexander. He had given up his band and joined us, and he brought along Butch of the could be could receive the safe given up the band with the countries made up to the world." For a while Hugo Winterhalter played sax and Joe Mooney arranged a while Hugo Winterhalter played sax and Joe Mooney arranged.

Larry proceeded to concentrate on writing originals. "It was more lucrative," he explains simply. Many of those originals were adaptations of well-known classics and sometimes even of well-known popular songs, which caused one wag to comment about Larry that "it goes in one ear and comes out his nen."

Clitton, an easyseing, well-liked man, didn't seem to be bothered by such criticism. He was a realist and a businessman. "It karned from the best of them, Tommy Dorsey and Glen Gray. The business then was a real rat race. We were all triping to do the best we could." Even as a frondit roman, Clitton went all out, doubling on trumpet (this original instrument), turnohoes and clainers. His explanation today is amassing: "It was a filter easier than waving a baton, that's all. The only gray I can ever remember who looked good waving a sixtle was Paul Whiteman."

After Bas Wain Ieft, a gift named Mary Dupon joined, to be followed by Helen Southern and then by Peggy Mann, who, like Bes, was an exceptionally musical singer. Throughout a good part of lis catter, the band featured two boy singers, trombonist Ford Leary on rhythm tunes and novelies, such as "Shadarek," and a handsome borinton with a rich vice, Terry Allen, who recorded many good sides with the band, including a slow, romantic version of future jazz musicians' logest favorite, "How High the Moon."

Clinton had always been fascinated by flying and had developed into such a good pilot that in 1942 the U.S. Air Force was delighted to accept him and give bim a lieutenant's commission. He became a flight instructor, serving

first in the States, then moving to China, and eventually gaining his captaincy and being placed in charge of entertainment in the Calcutta, India, area. One of his top aides was Sergeant Tony Martin.

After being separated from the service in 1946, Larry recorded several albums for Herb Hendler on the Cosmo label, including such items as "The Dipsy Doodle Dance Contest" and an original Hendler onus called "Romeo Loves Juliet," But in restrospect, those sides loom very small in the Clinton recording career-a survey of his output for RCA Victor and the related Bluebird label reveals that the Larry Clinton Orchestra, during a period of less than four years, recorded a grand total of 214 sides! As an indicator of Clinton's well-disciplined, businesslike approach, as well as his musical efficiency and proficiency, it is worth noting that whereas almost all hands were fortunate to record four sides during their three-hour dates. Clinton very often succeeded in completing six in the same time.

Clinton's conservative businesslike approach to bandleading paid off well, He saved his money, and when he decided he'd had enough, he just quit. Today, be and his wife of more than forty years live comfortably in their new home in Florida, where Larry can play golf all year long. His golf handicap, he confesses, is not too good. But his health and his ASCAP rating are. and he has no kicks coming.

x Bob Crosby

BOB CROSBY led one of the swingingest and most colorful bands of all

What set it apart from all the rest was its dixieland style, a brand of jazz considered old-fashloned by some of the hipper younger set, for whom

considered old-fashioned by some of the hipper younger set, for whom jazz began with Benny Goodman's band. But for those with tastes catholic enough to appreciate all kinds of music, just so long as it was good, the Crosby band supplied some of the great thrills of the big band era.

It was a band with tremendous spirit, one filled with men who believed throughly in the kind of muite they were playing and, what more, who respond and admired one another an musicians and an people. For several through the property of the property of the property of the property and the property of t

Gil, a scrious-looking, amazingly patient and extremely dedicated man, secured work for the men. They played a radio series, the "Kellogg College Prom," under Red Nichols' baton. They recorded a few sides, using the name of Clark Randall and his Orchestra, a pseudonym for a wealthy

Alabamian, Frank Tennill, who was the featured singer.

With Goodman's sudden success in 1935, Rodin and the men resilied this was the right time to start out on the row. Gil, for all his fine qualities, was not the leader type. So the men decided to form a corporation and were represent to make 2004. The time the resilient was fast, which the properties of the meeting with Cork OKeefe, partner in the Reckwell-OKeefe organization, which was building an impressive stade of bands. Cork like due to dewith was building an impressive stade of bands, Cork like due to desire of the corporation, whose stockholders, he proposed, should be the musician, in often and a leader. That was great with Rodin. But what leader?

"I know three guys you can have," said O'Keefe, "Johnny Davis, Goldie and Bing's kid brother." But Davis, a scat singer with Fred Waring's Pennsyl-



The early Bob Crosby Orchestra:

pianist Gil Bowers, Crosby, violinist Eddie Bergman, guitarist Nappy Lamare, saxists Gil Rodin, Eddie Miller, Noni Bernardi, Matty Matlock, bassist Bob Haggart, drummer Ray Bauduc, trumpeters Yank Lawson, Andy Ferretti, trombonists Ward Sillawar, Mark Bennett

vanians, depilicated what the band already had in its guitarist, Nappy Lamare, while Goldie, the tricky trumpeter with Paul Whiteman, was considered too corny. On the other hand, Gil had met "Bing's lide brother" at the Palais Royale, where he had been working with the Dorsey Brothers band. He hadn't been knoted out by his singing, but he'd liked his attitude and youthfulness—and quite possibly his family ties. Bob got the job. It was a relationship that could have been a mess But it wasn't, for Gil,

It was a recassional usus crous have even a meas, that it wash, for Vil, as a recognized beatman, remained distortedly in the background, running the band in bis own quiet, efficient way, while fibe fronted for the public. A strong and lasting mutual understanding and respect resulted—and it still exists tosay. What's more, bob admired all the musicians tremendously and let them know it. And perhaps best of all, he was wise, and honest enough to recognize and to admir his own limitations. "I'm the only gay in the business," be told me are wyears ago, "who made is without any talent."

It was quite a band that young Croby fronted, stocked with such brilliant musicians as tone scattle Edde Miller, claminist and arranger Marty Matlock, saidst and arranger Deane Kinciale, trumpeter Yank Lawon, pianist Gil Bowers, guidarts Napye Laumer and draumner Ray Bande. In addition, the men had uncovered a sensational base player, who also wrote exceptional arrangements. This was Bob Haggart, recently described by Crobyly as "the undiscovered George Gersbwin of our day." Adds Eddie Miller today, "Haggart still Georal' know how must teleste be law."

I first heard the band during its initial New York engagement early 1936 at the Hotel New Yorker. Seldom in all the years that I reviewly in 1936 at the Hotel New Yorker. Seldom in all the years that I reviewly for Metronome did any band hit me as hard. If was one of the most exciting evenings of my life, and I, of course, gave it a rawe review, one with which roal It readers agreed. To some, two-best jazz was and always would be old-fashioned and corry, so that in essence most of their arguments were beamed not so much at the band in particular as against the style of music in enertal.

There are many things I remember about the Crosby Crew, as I called it.

If was a real alliterative hack in those days. I came up with such institution amone as the Goodman Gang, the Herman Herd, the Droney Devrubers, etc.—I used to read the sports pages—and at times became so startlingly error with part produced by the sport pages and a climbal page of the sport pages and at times became so startlingly error with the sport pages and a climbal page of the sport pages and a sport page of the sport pages and a sport page of the sport pages and the sport pages are sport pages and the sport pages and the sport pages and the sport pages are sport pages and the sport pages are sport pages and the sport pages and the sport pages are sport pages are sport pages and the sport pages are sport pages and the sport pages are sport pages and the sport pages are

The arrangement by Matlock, Kincaide and, above all, Haggart take impressed me. Though he came from Long Island, the lean, lanky basis with the infectious smile and subtle sense of humor did an amazing job of creating for a big band those jazz sounds which had for so many years ben indigenous to New Orleans, where Miller, Lamare and Bauduc had been born and raised. And his bass playing was also magnificent.

And then, of course, the Crosby band also had, as I once noted, "a unanimity of purpose, of thought, both musical and otherwise, plus a sense of freedom and play—all combined with an air of maturity—that you won't find in any other orchestra."

Its personnel changes were far fewer than those of other bands. From 1936, when it was first organized, until the drift started sking sawsy some of its men, it included Rodin, Haggart, Miller, Bandes, Lamare, and except for a few time-outs, Madleck, Lawson and Kineaide, Trombonist Ward Sillaway stayed for three years, trumpeter Billy Butterfield for almost three and plaints! Jess Stury for two. It was a happy and satisfying band.

Following its initial New York City engagement, the band traveled across town for a say in the Hotel Lexington's Silver Grill (now the Hawaiian Room), where non-Hawaiian name bands once held forth. There it took on its first girl singer (the mens till bed a bad taste from the Ben Pollack-Doris Robbins setup). Sine was Keji Weber, with whom Bob had sung in the Droses (Brothers band and who later married Ward Sillaway. Kay was followed by Teddy Grace, Marion Mam and others.

Also at the Lexington, the band hired a top jazz pianist, Joe Sellivan, whom all the man andirard tremendowly. He was a big, hulking man whom nobody suspected was soon to be hospitalized for a long time, a victim of attentionable, several months later, while the hand was piany at the Congress Hotel in Chicago, it ran a mammoth benefit that defrayed many of Joe's exposess. Sellivan's piace was taken by a hard-driving, hard-dricking Derottee named Bob Zarde, one of whose most famous recorded solos with the band was at unce called "Little Rock Gettaway," it was written by Joe Sallivan.

Right from the start, the band produced a series of exceptionally good sides for Decca, from "Dixieland Shuffle" and "Muskrat Ramble" on its first date

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through "Come Back, Sweet Papa," "Pagan Lore Song," "Sugar Foot Strut" and Zurafe's initial recording with the hun, "Cim Mill Blace," But the two recordings for which it has been best remembered are two Heggart creations, the bebillantly exiling portrayal of a New Ordens maxeling hand on "South Rampurs Street Parade" and the delightfully army yet thereughly musical Haggart-Bandue deta on "The Big Note from Winnesda," complete with Body's toothsome whistling and Ray's use of dramsticks on Bod's bass straines.

Hagart recently told me how "Big Noise" was hom. "One afternoon at one of those concerts at the Blackhack, the record just wouldn't styp ytilling after we'd finished a number called 'The Big Crash from China. 'So as an encore, I, for some reason or either, started whisting waiter who med to spin his tray at the same time at the Head President In New Yor. So after I attack whisting waiter who med to spin his tray at the same time at the Head President In New Yor. So after I attack whisting that stilly little thing, Ray and I fell into our routine, and it went over so big that we recorded if the following new!

"South Rampart Street Parade" was also a Haspart-Bauduc collabora-



"The Big Noise from Winnetka": Haspart and Bauduc

tion. Recalls Bob: "One night in 1936, when we were playing at the New Yorker Hotel, Ray and I were sitting at a table, and he said he had an idea for a parade jazz march. He sang some of it to me, and I wrote it down on the tablecloth." Fortunately, Haggart remembered to swipe the tablecloth that night. He took it home with him and in a few days returned with the complete arrangement of the number that was to become a jazz classic.

During the band's stay at Chicago's Congress Hotel, it met up with one of the most charming and colorful characters ever to invade the dance-hand scene. This was Mrs. Celeste LeBrosi, a large and attractive widow who developed such an intense attachment to the band that she followed it wherever it went. And just to make her behavior seem completely logical to her many blue-blooded society friends, she arranged to have her strapping teenage son serve as assistant-assistant band manager.

No group of musicians ever lived so well. She gave the band a huge party

in her swank Long Island home when it stopped off in New York for a record date. When it played on the roof of Boston's Ritz-Carlton Hotel, she reserved a huge table every night right next to the bandstand, where drinks were waiting for all hand members, and after the boys were through work, she served them luscious buffets in her suite. Reportedly her hotel tab ran over eleven hundred dollars for the first week alone.

In September of 1937, the band traveled across country before its engagement in Los Angeles' Palomar Ballroom, Mrs. LeBrosi went too, renting a huge Beverly Hills mansion, where she continued to entertain sumptuously, So loval was she to the band that she never foreave John Hammond for reading a newspaper at a rineside table while the hand was playing in the Congress Hotel.

It was at another Windy City spot, the Blackhawk Restaurant, that the Crosby band played some of its greatest music. Before then, it had had some tough sledding. Following a disappointing showing at the Palomar (which had probably the most unromantic-sounding name of all time for a line of chorines: the Hudson-Metzeer Girls). Bob Zurke broke his lee while fooling around with Haggart in a midwestern town, and the band broke its contract with Rockwell-O'Keefe because of deep disagreements about service charges. It signed with MCA, which immediately booked it into its top New York spot. the Hotel Pennsylvania. Unfortunately, Benny Goodman had just completed a sensational run, and anything that followed him had to suffer by comparison. The Crosby hand most certainly did

But then came the Blackhawk and "South Rampart Street Parade" and "The Big Noise from Winnetka." The band was flying high again, until a guy named Tommy Dorsey stuck in his heavy hand.

Tommy was playing a Chicago theater engagement and must have been as impressed as everyone else was by the Crosby trumpet section, which by this time had, in addition to Lawson, Charlie Splyak, the brilliant lead man, who had returned to bis alma mater, and a young man named Billy Butterfield.



Crosby, Ray Bauduc, Nappy Lamare, Eddie Miller, Bob Haggart, pianist Jess Stacy, Billy Butterfield, Warren Smith, Irving Fazola.

The roly-poly, pink-cheeked Ohioan blew not only fine jazz, but also a potent lead as well as some of the most beautiful ballads this side of Bix and Berigan. (In a burst of enthusiasm in the August, 1939, issue of Metronome, I tabbed Butterfield as "the greatest all-around trumpeter in jazz today," a rave for which I received several rounds of ribbing from fellow writers but which, as I now look back, I realize was pretty well justified.) Dorsey didn't touch Billy, but he did offer both Spivak and Lawson, as well as arranger Deane Kincaide, substantial sums to join his band. They did, and the Crosby music and morale immediately took a nose dive.

Lawson's loss was especially hard on the Crosby band. His drive had inspired it in general and Bauduc in particular, and without big Yank to boot him along, Ray's drumming fell off, and the band lost much of its rhythmic sparkle.

And yet much good music remained. The band recorded a gorgeous tune of Haggart's called "I'm Free," which featured Butterfield's born to telling effect. In case you're wondering whatever happened to the song, it was retitled some months later as "What's New?" And then, too, there were the lovely, relaxed, opulent clarinet sounds of a huge clarinetist from New Orleans, Irving Prestopnick, better known by his nickname, Fazola.

In 1030 the band, growing more and more commercial and concentrating

less and less on dixieland sounds, captured the Camel Caravan radio series, which featured the band's current vocalist, Dorothy Claire, and Benny Goodman's original singer, Helen Ward, plus Johnny Mercer in the triple-threat role of singer, MC and composer.

The linoup, which had remained relatively stable, began to undergo numerour changes. Zurke left to start his own group, and Sulivar returned for a short but disappointing stay, to be followed by former Goodman pianist Jess Stocy, a entiritive musician and a winy man (of sort) who liked to tell people held just left "Benny Hadman" and had chosen the Cresby band despite offers from "Tomany Doorsety" and "Jina Savages." The trumperts kept changing regulatly, with men like Zeke Zarchy, Shorty Sheroick, Bildy Graham, Sterling Boss. Rob Pick "Edit Weds and Monwey Konsire, control to and on."

The trombonists also had their turnover, Warren Smith, who blew most of the hot and blew it well, was replaced by Hopd Offstien, who finested in excellently. Two future bandleaders, Moe Zadelsoff, better known in later eyears as Buddy Morrow, and Ray Conniff, sat in the section for a surle, and when Fazola left, Hank D'Amico took over the clarinet chair until Matlock came beds once again.

During 1550 the band devoloped into a hig hringshown for its distinkant. It vener from the two-best stips, king Jammy Mandy, who had written many of Goodman's scores, and Pratt Weston, Tommy Doney's ex-arranger, it also took on a mondescript vener group known as the Belo-Links, with which it made many recordings, none of any distinction whatever. Venezilas, tendening a young childry Exercised who had yet to indit himself, kept peopling including a young childry Exercised who had yet to indit himself, kept peopling the standing and the property of the standing and the sta

Bob turned out to be a fine front man. He had a delightful sense of bumor, he handled crowds with great grace and ease, and he got along very well with his musicians. But though he tried hard, he was never a truly first-rate singer and for some not even a truly second-rate singer. Thus, all the emphasis on bis

vocals did nobody any good.

Everybody connected with the band was pretty unhappy. Then, in the middle of 1941, Lawson returned. Immediately the important trumpet section, which also included the powerful and exuberant Lyman Vink and

a strong leader, Maxie Herman, perked up perceptibly. So did the entire band's music and morale. And the Bob-o-Links left.

I spent a full week with the band at Catalina Island during the summer of 1941. It was one happy ball, both on and off the stand. The band was really

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swinging. "This the best distribund band in the land agains!" I wrote in the October issue. "In fact, it's the best all-around band the distribund band has ever had," I added, singling out not merely the jazz, but also Liz Tilton's singing, the band's over-ell showmanship, and, of course, the Bob California eight-piece distribund band that had been an integral part of the larger unit eight-piece distribund band that had been an integral part of the larger unit process. [19] when it had made the first of many outstanding sides for Deceme. [19].

It was a happy season for the Crosby band. It had learned its lesson, Ballads, more modern four-four swing, votal groups, and so on-these were not its groove. For deep down, this always had been and slways would be an entarged discillend jozz band, a magnificent extension of the free-feeling, free-wheeling two-beat jazz that Les Brown once called "the happiest music in the world".

Unfortunately, it couldn't last. Not that the men didn't want it to. But in the following months, Baudue and Redim were drafted. Soon some of the others went into the service. Bob could see the end coming, so when he was olfered a movie cuerer, he called in the men, told them just what was what, and suggested that they make Eddé miller their leader. They agreed. But soon Miller was drafted, and shortly thereafter the greatest dixieland band in the land was no more.

Crostly soon received a commission in the Marines, but his movie causer blossomed briefly after the war in a wordy sort of way when he made a picture called The Straigns Shortfl. We made it in exactly ten days," he told me in 1946, "and do you know it set back Western pictures exactly three years! Why, Randolph Scott—he and I used to be pretty good friend—but after he or the straight of the stra

Bob made these remarks one night backstage at the New York Strand, it where his new band was playing. This one was quite different in style emphasized balluds. The shift was necessary, Bob explained, because the kids no longer were focking up to the bandstand to bear bands play up-pron numbers. "When we do, they just walk away. It seems they're more interested in romancing than dancing."

The band never achieved nearly the recognition that the original Couly band had. Still, it survived for a while thanks to no 10d Gold and a Ford radio scries. But as soon as television came along, Bob Crosby concentrated more and more on working as a single. For several years he mude out well, not only on TV but also in nightables, spreading his sphere of activity to Honolium and during he mediactises to Australia. He occasionally reunted some of the Bob Cats, who sounded opecially good (Miller was still magnificent) execution. Bob Incomediate the control was a former of the survival of the control of the control

And what has happened to the various Boh Cats? Bauduc lives in semiretired splendor in Texas, thanks in part to his wife's happy inheritance. Lamare and Matlock work the lounges of Las Vegas. Miller (now a grandfather as well as the father of a successful physician) returned to New Orleans to work as a featured member of Pete Fountain's dixieland group. As for Lawson and Haggart, they have, more than any of the other alumni, carried on the music and the spirit of the Boh Cats. For years, both settled for the security of New York's radio, TV, and recording studios, with Haggart also enjoying a successful lingle writer's career. But they also recorded occasionally as the Lawson-Haggart Jazz Band, and then, in the late sixties, with financial help from friends, they launched The World's Greatest Jazz Band, which included, among others, their old pal, Bud Freeman, featured Haggart's provocative arrangements of current tunes as well as dixieland favorites, and appeared in concerts and night clubs throughout the world, echoing the sounds and spirit that had distinguished the Bob Crosby hand from almost all others.

career. Fright, threvolly famighted, and an indefinitgable worker, he used the off privileges to famin the art and science of television and eventually hecure the producer of shows starring Croshy himself. Jack Benny, Fred Land Benny, Fred Land

As for the hand's president, Gil Rodin embarked on an entirely different

Xavier Cugat

XAVIER CUGAT'S name has always been synonomous with Latinmerican dincer music. The reason is simple. The crufty Spanierd, who apent part of his youth in Brooklyn, has always been a superi showman and has the music of South America. To be sure, of other bundleades have tried through the years to do the same thing. Some hove had a modicium of success, but the years to do the same thing. Some hove had a modicium of success, but the years to do the same thing. Some hove had a modicium of success, but the years to do the same thing. Some hove had a modicium of success, but the years to do the same thing. Some hove had a modicium of success, but the synonym of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success of the success of the distribution of the success of the success

It was an a vicilinit in Pili Harni's band that Cugat began his rame band career. Thereafter lew wals froit located the relief band at the Widdorf Autoria, a spot in which he was to be attered many times in subsequent years. The appropriate of the contraction of the pilicine was a subsequent years. The state of the pilicine was a subsequent years and the pilicine was a subsequent year. The state of the pilicine was a subsequent year and later became years and the pilicine was a subsequent year. The pilicine was a subsequent year and the pilicine was a subsequent year. The pilicine was a subsequent year and the pilicine was a subsequent year and the pilicine was a subsequent year. The pilicine was a pil

During the early forties, the Cupat orchestra achieved its greatest musical distinction, partly because of Miguellio Valdes, its magnificent Cubas unsigner. The band also featured a beautiful Latin female vocalist, Lenn Romay, and during one period behended her vocasi with those of a chorus of five med four women that Cupat used as a regular section in the band—just like reeds or brasses—with telling effect.

In front of the excitingly garbed orchestra and the sensuous singers, all of whom produced unexpectedly good music, stood Cugat, a master showman, a man of great charm and with Some of us sometimes felt that he was overdoing the personality bit—and chances are we were often right. But this was Cugie's way of reaching an audience, one of his life's prime aims.

He is a man of numerous other talents. Exhibit A: his hundreds of distinctive and at times almost distinguished caricatures of famous people, distributed to hundreds of newspapers via Kings Syndicate. Exhibit B: his glib tongue,



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used to great advantage in radio and TV interviews. Exhibit C: bis attraction for several very lovely females, including his first two wives, Carmen and Lorraine (both exceedingly pretty), and his subsequent, more famous spouses, Abbe Lane and Charto.

It may be argued that Cugati was not the greatest of the Latin-American based in the control of the control of

x The Dorsey Brothers

ON A spring evening in 1934, several of us fellow college musicians stood transfixed in front of the bandstand at Nuttings-on-the-Charles, in Waltham, Massachusetts, listening to a band we'd never heard of before and the likes of which we hadn't known until then even existed.

This was the brand-new Dorsey Brothers Orchestra, organized just a few

weeks earlier but, so far as we were concerned, one of the stickest, most exciting muscial aggregations ever to enter our muscial Pluss. A few of us had beard of Jimmy and Tommy Dorsey, but only through records and, at that, mainly as leaders of a group that accompanied singers like like [Croxby, Midreed Bailey and the Bowell Sisters. And one or two of us may have beard their studio-band recordings featuring Bumy Berlgan and some other top muscians. But none of us expected anything like this.

In was a supersockuly, sounly writing does to the impressed of that pages the control of the data of the control of the contr

What amazed all of us, however, was the bugs sound coming from just cleave men. Instact of three trampets and two trembones, the orthodox brass setup, the band land just one trumped but three trembones, giving the ensemble at round-bellied resonance well never heard before. Of course, when one reculizes in restroppeet that two of the trembones were those of Tommy Dorsey and Glenn Miller and that Miller had written many of the arrangements, it's pretty easy to understand whyse we were to impressed.

The things Miller wrote for the band were replete with repeated riffs, notably in such numbers as "St. Louis Blues," "Dinah," the long-running "Honeysuckle Rose" and the fans' favorite, "Stop, Look and Listen." They all came complete with rhythmic interfudes and fade-outs, the same devices



Glenn was to use years later for his own band on such tunes as "In the Mood" and "Tuxedo Junction."

Gittin was responsible not only for the bund's sigh but also for half its personnel. He and McKelley had been swedge in Smith Black's bund (Glenn was tormbonist, arranger and manager) when it played in Derever and was tormbonist, description of the proper of the provent of the control of the proper of the provent in the proper of the proper of the provent in the proper of the p

Kay Weber, who recalls Ballew as "a man with a beautiful voice and great personal charm—he used to remind nor of Gary Cooper," still feels indebted to Glenn for bis bard work in "keeping us in eating money until he got us with the Doneys. They had been planning a band, but it took Glenn to really crystallize everything for them and set the style of their band.

According to McKinley, "the emphasis on the trombones was to give the band a Bing Crosby quality. The Dorseys had often played for Bing, and they felt that they could achieve some relationship if they pitched their sound like his."

A great deal of planning went into the venture. Kay Weber recalls rehearing arrangements in the offices of Rockwell-O'Keele, the band's bookers, several nights from seven in the evening till eight in the morning. Both the Dorseys and Miller were then, as they continued to be, sticklers for musical perfection, and few bands began their careers in as good musical shape as did the Dorsey group.

The saxes included limmy, Skeets and Jack Stacey; the rhydran section, in addition to McKing and Hilama, had plaint Bodyly Yan Egys and basist Delmar Kapilan (a magalinet masslesin); the translosints were Tomany, Hargan Isates to so bent since. Charles Spekin Golowest lim for a beit period, and time Jerry Neary, who was with the band when I heard it at Natting-onther Charles, took over. A few words latter, when the band began its first steady engegenete, at Sands Point Casino on Long Island, Goorge Thow, and the Charles, took of control of the Charles o

Kay Weber, the only girl vocalist the band ever bad, sang ballads beautifully. "There was a tenor for a short time," McKinley recalls, "but his voice didn't fit at all. So Rockwell-O'Keefe, which was also handling Bing, sent over his kid brother. Bob."

over his kid brother, Bob."

According to Kay, "Tommy resented the booking office telling him whom to hire, and be took it out on Bob, who was a pretty scared kid at the time.

The office had told the band to let Bob sing on the next broadcast, and so as

soon as Bob joined the band, Tommy started needling bim. He kept calling of names of turnes and saying, 'Can you sing this one and that one,' and Bob kept saying 'No,' until finally George Thow called out from the back of the band. 'Can you sing?' It was craed, but it broke the tension, and even Tommy laughed."

After the summer at Sands Point, during which the band recorded some very fine sides for Decea, came engagements at Beat Mander's Rivieria in New Jersey and the Palais Royale nightchie on Brandway, where McKinley created a minor futor by shooting pins off tubber bands and bearing the gird ratener's bubbles, and where Miller left to organize the Ray Noble Orchestra (Joe VAlk replaced him.)

Following some more one-nighters, the Doneys landed the coveted Glen Island Caston give for the 1954 unmer season, opening there on May 15. The spot had already built up a great clienties via its row-numer booking of Glen Gray and the Casa Lonn Orchestra, and the future of the Doneys Brothers Orchestra looked very bright. But some drastic changes were soon to take olne.

During the spring of 1955, the band played a one-nighter in Troy, New York, As Ray McKeing remembers it, Phe police hirsed syong idet to sing too. I reaember he came up playing a four-string guitar, and he sang very will. The Young idet results the night very well. T'en wom the Allen's Amister Hour on the Fired Allen radio show," says Bob Eberly, "but I built foot much the except sing around the Troy area—thresh where my homelows, Hootick Falls, is. Tommy seemed to like me, and so when Bob Crobal julk in sent form. I remember one of the first things I forms, or of the war record or sides, "Chaning Rainbows' and Yorlive All Need," and, believe me that the string of the sides of the side

min þyriga fle úter, være. Eberly was dedrejt impressed by Tommy's tremendous drive mel energy. "He was doing everything—feading the band, making up the radio programs and all the things sleade does. He resented Jiampy for sevent resonas. For each of the property of the sevent resonas, from the Tommy was leading, be'd make cracks like, 'Smile, Mac,' and, 'You're the 'lig start' and that stage follows:

"Tommy just kept on working harder. I remember how he used to drive himself. He never had more than five hours sleep a night, and every vening, when we were finished work, he'd drive all the way home to Bernardsville, New Jersey, going ninety miles an hour on back roads. I know, because I lived with him.

Tommy, who had difficulty getting along with Jimmy and at times with the

rest of the band, sometimes drove his car instead of traveling in the bus with the others. Kay Weber recalls one time when Tommy passed the bus in his car, got out, signaled for it to stop, then climbed on board and, obviously very emotionally upset, blurted out, "Why don't you guys like me?" There was an embarrassing silence, then McKinley broke in with, "Tommy, you always say this was a band of handpicked musicians. Then why don't you treat us with respect? That's all we want."

In the months that followed, the tension continued to mount. Tommy kept resenting Jimmy more and more. And when Michael De Zutter, who ran Glen Island Casino, seemed to take a stronger liking to the older Dorsey (Tommy was the younger brother), making him his drinking companion, Tommy, according to McKinley, became even more upset,

Something had to happen. Early in June it did. One night on the bandstand, Tommy beat off the tempo to a tune called "I'll Never Say 'Never Again' Again." Jimmy looked up. "Isn't that a little too fast, Mac?" he asked. Tommy didn't say a word. He just picked up his horn and walked off the stand and out of the band-forever

Both Tommy Rockwell and Cork O'Keefe tried to talk Tommy into returning. He wouldn't budge. So Jimmy became the leader.

"Jimmy didn't want it that way," Eberly remembers. "He was too shy. He never thought he could be a leader." But a leader he became just the same. According to Ray McKinley, Tommy gave Rockwell an interesting explanation. "He didn't say anything wrong," he complained, referring to Jimmy, "He just bawled me out with his eyes!"

Jimmy Dorsey

JIMMY DORSEY never had the drive or the ambition or the boundless energy that his brother Tommy had. Quite possibly he would have been content to sit there in the sax section of the Dorsey Brothers Orchestra, letting Tommy take over, for the rest of his life. There are those who saw him in the fifties, when he and Tommy had been reunited and Tommy was again calling the shots, who submit that they hadn't seen Jimmy as happy and as relaxed in a long, long time.



Happy and relaxed is basically what Jimmy was by nature. He was not a competitor, so that the idea of having to lead a band against all the hardnosed leaders who had been around and who were coming around as the big band boom got under way was probably not too much to his liking. But he had a job to do—and he did one hell of a orear iob!

Of course he had the basic ammunition, for Jimmy was an excellent musician—is some ways better rounded that Tormy; He also knew initiatrively how to get along with people, and though his band may never have reached the dynamic heights that Tormy's did, it ammaged to exist on an event keel, with fewor flare-ups and critics and with a more consistent expirit dee corp. Jimmy was extremely well-liked by all his mea—ends jets by those, as was more privated in Tormy's circ, whom he happened to like. And like Tormy, Dorse band, and Jimmy under the price of the meansy logistic in the Jimmy Dorse band, and Jimmy surpled lets of them.

Dottey owns, and Jinny spipped to st Oues I many their was very lovoble. He cared There was a software, too, about Jinny their was very lovoble. He cared the property of the property of the state of the property of the care that errorger Hardel Mesons (Life and Carellary with Mercury, Render) preclaim. "If you don't feel well, stop thinking about youncif and rise above it." It was a bit of philosophy that, Mooney says, "he tried to force on the men in the band. But it never really works."

Indicative of Jimmy's thoughtfulness—and his sly sense of humor perhaps
—was his reaction to Mooney's joining the band along with nine pieces of
luggage plus a phonograph. "The guys made fun of it," Mooney remembers.
"But when next Christmas came around, Jimmy gave my wife and me two
wardrobe trunks."

The big problem Jimmy had to face when Tommy walked out was finding a trombour replacement. For several weeks, various friends satt in, including two excellent musicians, Jack Jenney and a CBS staff trombonist named Jerry Colonan. But the substitutes either didn't want the job or weiers' good enough. The colonant of the substitutes when the didn't want they also writers' good enough. The colonant is the substitutes when the safe of weight was a substitute of the substitute of

Lary Clinton, who was strenging for the band then, recalls that Hyper arrived with three temphons and a happ. "They took up to much room in the dressing room at Glen Island that the gays could hantly get in. But I will us, this for Bobby, he was the only trombone player out of all those who came up who wan't scared by Tommy's book. And, believe me, that was one tough book tool."

Ray McKinley remembers Byrne with a certain amount of admiration and also a bit of credulity. "He really wasn't what you'd call a true jazz musician. His idea of the greatest hot trombone player in the world was Peewee Hunt." Byrne's debut with the band was like that of a rookie pitcher tossing a

no-hitter his first time out in the majors. He was absolutely fantastic. According to those present, he knew just how good he was too. Under a leader less

sympathetic than Jimmy, Bobby Byne's debat could have been disastrone. Following its summer at Gine Island, the band went into hisheration inside Teal sound clance band followers, other than those around Los Angeles, were concreded. It had captered the assignment on Bing Cooley's "Kail Music concreded in the adjustment of the Cooley of the Cooley of the Cooley of the Cooley comparison, and the cooley control is of the Cooley on the Los Cool

The band underwort few changes, and the style of its instrumental numbers didn't vary much I played basically a two-beast torf of juzz, especially when it featured McKinley on numbers like "The Parade of the Mills Bottle Caps." Ray, along with Don Matteans, angle the perspension between Enders and Service Stept and Kay. Webers shared the ballade, as well as a minor romance. "She used to call me the Country Bumplain," Bob reports." If guess she was right in a way. I remember one time we went to the movies—the picture was The Great Zesteid—and after a while he held my hand. I almort dare a while the held my hand. I almort dare a while the held my hand. I almort dare a while the held my hand. I almort dare a while the held my hand. I almort dare a while the held my hand. I almort dare a while ne held my hand. I almort dare a whi

There was little left for Kay to do in the band. A warm, gentle person with

a multi-own indiscretizes bely most of the foundation and multi-grade peaks and a set. But Design concentrated almost centility on the ratio estimation and a few lab Design concentrated almost centility on the ratio estimation. In contrast, and Kay says the felt "is if I were stagnating, I really wasted to be an attrast more than a singer in those days, and so I decided to go back to New York to see what I could do there." Soon thereafter she contained her singing career in the new head led by her old Doney singing pursue, Bub Creally, Her immediate replacement was Vekl Joyce, who remained only a short lime, And then cause a young, perty and efferencest lass, Martha Tillon, who stayed for quite a while, though she never recorded until she joined Bemy Goodman letter in 1937.

Ebdry stayed on. Being mar his fold was enough of an inducement. But more than that, be and Jimmy had become very close friends, a relationship that was to exist for the rest of Jimmy's life. They lived together, and 8 hot attended all rehearsals and broadcasts. He was then, as he still is today, an immensely witty person, and, according to McKinley, "he used to break us up at rebearsals with his ad-lib cracks." What people don't know, though, is that many of those quips showed up as "all the" by Bod Burns, the bazoosis.

player on the Kraft broadcasts.

During that period, the band made several unusual sides, including a bilarious takeoff on "What's the Reson I'm Noof Fleasing You," with Jimmy clucking away in chicken fashlon on his clarinet and the rest of the band corning it up as well, and an ambitious version of "Litent to the Mecking Bird," which featured an operatic soprano, Josephine Tumminia, and which could have been considered furmy, depending on how you happened to could have been considered furmy, depending on how you happened to

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The band's woral department got quite a lift early in 1938 when June Richmond joined. She was an extremely efferescent and very large colored gal, and such a racial breakthrough was considered a pretty daring move in those days. But Jimmy and his sensitive personal manager, Billy Burton, stuck to their convictions, and June became avid and welcome member of the organization. She may not have been the world's greatest singer, but she was a top-likely effective properties of the state of the work of the state of the work of the state of the work of the state of the way and the state of the work of the state of the way and the way and the state of the way and the state of the way and the state of the way and the way an

Somewhere near the beginning of 1939, Jimmy heard a singer at a Houston jam session who impressed him so greatly that he hired her on the spot. June had already left, and V i Mele had been singing temporarily with the band. But young Ella Mae Morse, who had to borrow carfare to get to the jam

session, seemed like the ideal girl for the band.

For once Jimmy was wrong. Elia Mac came to New York and lasted about a month. She had a gree best and as remarkable eases of phrasing, but she was totally inexperienced and musically undisciplined. Elterly recall: that no mo broadcast the sung some very risigal and retwork-superoved set; and on another air shot she forget the worst of the network-approved set; and on another air shot she forget the worst of a none grounderly Anda on, senemingly oblivious of the fact that we was on the air, she simply unisled sweetly at the mike and then, turning to Jimmy and, for all the listening anation to hars, mummered something like, "I forget the words. Now lost' that just sworld," I don't know what to do I can't catch up to the band now, each of the size of the

Ella Mae must have made quite an impression on the band's pianist, Freddy Slack, though, for three years later she was starred on his first hit record, "Cow Cow Boogie," and soon thereafter became an established star.

One reason. Jimmy could easily let Ella Mae go was that Burton had in the meantime discovered a very pretty bender singer working with Larry Funz, and his Band of a Thousand Melodies at the (Greenwich) Village Barn in New York. Helend O'Connull was a very weet person—be usually wore a religious cross when the anny—whose singing I never happened to fit especially, for the had a tendency to coverphreas and not always to sing in truck or the standard of the control of the standard of the control of the standard of the stand

Many people remember Holen primarily for the dates she sang with Hole Vel for the first two years of her stay with Immy, she sang only solos of songs ranging from novelties like "Six Lessons from Medame La Zonga" and relief Bad Humore drive 1 challed cutty fair in High Chair" and out-and-out terch songs like "When the Sux Connes Out." According to Bob, she was caver too happy about sningg swing tuses, believing she sounded best on terchers. Delety still freis body that she was most effective on one of the three personality, like Timberseuble Vord and Al of Med." on oney" that first personality, like Timberseuble Vord and Al of Med." on oney that the presentality, like Timberseuble Vord and Al of Med." on its proposition of the stay of the s



Bob and Helen

The series of famous liberly-O'Connull dues was born out of necessity. On its radio series for Twenty Grand Leptrates, we do fewered intero-package brands that had become popular, the band was considered the fewer laws of the control of the contr

The gimmick proved to be a sensation. Eberly notes that an important Decca Records executive was dead set against recording the routine because "people would break a leg trying to dance to all those tempo changes." But he

was out-argued, obviously happily for his sake, because, according to Bob, "Green Eyes" sold ninety thousand copies in the first few days, at a time when twenty-five thousand copies was considered a great seller.

"Green Fyes" actually was the third song recorded in the tempo-changing manner. "Amapoile," and "Youn" had been ut a morth cattler, in February, 1941. Another dos-rocal bit, "Tangerine," was recorded in the following the state of the tast seasons with "the way likelin took those pickap most, "Hose cool and limpld green syest" [1] It really kilied them. "What amous Ebesty is that because to the finished vocal range, Helon couldn't single notes the way they were written, the way liche most before the state of the way they were written, the way liche was placed and copier work, and the effect on the public was deveating and galerman and conference, and the effect on the public was deveating and galerman and conference, and the effect on the

The Eherly-O'Connell relationship, according to Bob, "could have made the perfect setting for one of those happy family TV situation series, the way Helen and I would kid and tease each other while Jimmy guided and watched over us." On radio interviews, each with mock seriousness would jokingly claim complete credit for the success of the record, though both were acutely aware of the other's contribution. They were completely aware of each other's more romantic attributes too-something many of us never realized at the time. But some of the men in the band felt sure they would be married. The feeling, according to them, was stronger on Helen's part, and after Bob married Florine Callahan in the early forties. Helen became romantically interested in both Jimmy Blumenstock, a Fordham College football star, and a handsome Ivy League type named Cliff Smith. The band was rooting for Jimmy, but eventually Helen married Cliff, and, as some suspected it might be, the marriage turned out to be disastrous. Helen has since made frequent public appearances, singing more surely and more musically than she ever did with Jimmy and also for a time making an excellent impression as the hostess of NBC-TV's "Today" show,

Certainly his two singers played vital roles in the success of Jimmy Dorsey's Orchestra. But, of course, his musicians, though not as well known as Bob and Helen, were every bit as important and impressive, for Jimmy always insisted unon a high level of competence in all who worked for him.

Following its year and a half on the Coast, the band traveled east, eventually winding up in New York in the latter part of 1937. The saxes had been augmented from three to four, the brass from four to five. Tutti Camarata, who was to become the band's chief arranger, played leaf trumpet for a while, and two other arrangers, Dave Matthews and Leonard Whitney, played

During those days, Metronome often printed thumbnail sketches of various

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band personnel. To give you an idea of what Jimmy was like, here's my 1937 item on him:

Jimmy Dorsey (leader and alto sax)—an inveterate golfer . . . plays in the eighties and a light blue guacho shirt and a light the last sweater . . . and mostly with Bette Davis and Oliver (Lauric & Hardy . . . a great reed worrier . . . sports two new Packards but would gladly trade them for some spare robs in Houston, Frax, sams any vegetables . . fivery temper but never bears a gradge . . favorite pastime is amusing audi-concat a rehearants and sovere setting a morbine does.

In 1938 the band couldn't quite make up its mind what it wanted to be. It played two different thins of gize... decisional two-beat and a more modern, awinging four-beat. However, it featured some great musicians notably tenor saxis Herbie Hawner, first tramsperler Right humazille, pare tumperts Romy. Sheroxi, lead trumboniat Bobby Byrne and drummer Ray McKniely, And, of Sheroxi, lead tumboniat Bobby Byrne and drummer Ray McKniely, And, of mind the same of the same of the same and on claritest, and instrument on which he had defined and the same and on claritest measurement on which he had defined the same and with Paul Whiteman's hage corchesters.

With Don Redman added to an arranging staff that included Tutti Camarata, Hal Mooney and Joe Lipman, the band settled into a more distinctive and distinguished grove. In July of 1939, the rhythm section was shaken by the departure of Ray McKinley, a musical and spiritual stalwart. Davey Tough took over for a brief period, Buddy Schutz for a much longer one.

Iougn took over for a pret period, Buody Schutz for a much longer one.

In 1939 Jimmy experienced a happy reunion with Tommy when his band closed an engagement at the New Yorker Hotel and Tommy's opened one—
both on the same night. Everyone knew they weren't getting along, and it was quite an emotional scene when they finally appeared in public. My report was pretty emotional too:

When Tommy handed over the bandstand to his brother, their arms ortoried, the two of them talking back and forth to each dotter, ad-tibbing joking parthage to hide the embarrasament occasioned by so many people joking parthage to hide the embarrasament occasioned by so many people that the source of the people of the source of the source of the source of the source of the brothers fell it and that their parents, sitting anardy, fell it too V, out couldn't describe it, but it did make you feel that even in hard-boiled dancebrashour a human element arises that sometimes obliterates all dancebrashour a human element arises that sometime obliterates all questions of "blothers, split commissions, intronsition, not piggers, press agents of "blothers, split commissions, intronsition, song pingers, press specified in the source of the s

Though the Dorseys were getting along (for a night, anyway), other controversies were raging. One was the question of the relative importance and popularity of swing and sweet music. In a letter to the Chicago Daily News, Jimmy noted that Americans, habitually trying to disest exerything to



The Iimmy Dorsey Orchestra of 1940

Seated: Tutti Camarata, Don Matteson, Bobby Byrne, Bruce Squires.

Roy Bob Eberly, Roc Hilman, Shorty Sherock, Jack Ryan,
Ray McKinley, Dave Matthews, Leonard Whitney, Charlie Fraier, Freddy Slack

quickly, had not fully digested wing, "so that it has become distantful because of overindaptener." Still he felt that swing was here to stay, that sweet music had never been "out," and that "we are now arriving at the stage of the middle-of-the-path popular music, where sow, terrid tauses will vary with hot jam sessions." Then, pointing out that bands that emphasize only swing or sweet are "respinning to side and slide last;" he concluded, "when is such as not that wing is losing out to sweet, it is more that a happy medium is being acomordable that will eite out making to both."

On this subject, Meronome in October, 1939, polied fifty kids picked at random at Frank Daley's Mediodwoods, alood them aloud Jimmy's band, and found out that twenty-eight preferred its sweet, eleven its swing, while eleven more were uncicleded. In another poll are in 1939, the magazine discovered that Eberly, responsible for many of the band's pretty sounds, had become an immembey popular singer, his total of 527 youts being just 100 less than that of perennial view, fling Croby. (Interesting side observation: PERAK Sintan received vener-tone-work)

Bob eredits Jimmy's concern for his singers for much of his success. "He bad got away from the usual form of an arrangement—you know, when the bad always plays a first chorus and then the singer gets his chance. Instead, he'd is the singer start off—in fact, he'd build entire arrangements around us." Thus on such high Dravey his records as "I Understand," "The Goal There you have been a such as the property of the control as "I Understand," "The Goal There when the complete side we viern over, he Partie views and many others, almost the complete side we viern over, he Partie views."

Bob was a great singer who might have been even greater had he not sucmibed to a tendency to overphase, to sing too ponderously, instead of just allowing his magnificent voice box and innate good tasts to carry him along. There were times when be could absolutely chill you, and more than one critic bailed him as the best of all band singers, even at a time when Sinatra's popularity with Doncy was at its highest.

Eberly was immensely popular with everyone who knew him. Whereas musicians generally were rather critical of band vocabits, those in $\lim_{m \to \infty} h$ and h an

What was great about the band era in general and the Dorsey band in particular, so far as Eberty was concerned, was the fact that "we all spoke the same language. The band days offered you a big education, as a musician and as a human being. A selfish person would soon learn that his was the wrong attitude to take simply by seeing so many examples of selflessness right in front of him."

As noted earlier, Eberly and Dorsey remained the closest of friends, But sometimes Jimmy felt compelled to the Bob straight. Ebrety recently resulted one such occasion. "We were on a movie lot, and a man stopped me and said hed beard ne sing and liked what I did. Then he asked me if I'd mind part of the straight of t

Ebrity had numerous offers to go out on his own. "Paramount Pictures at one time wanted ne to registee Dick Powell, but they weren't definite about it." According to Hal Money, song publisher and personal manager Loutery once offered Bo a hundred dousand-dellar guarantee to go out as a single. Someone clie wanted to based arround han and put him in Glora Land Casino. And right after South had soord such a tremendous hit at the Richamba Cult his New York, Eberly was invited to go into a compenjer of the All Power Company.

At this point, manager Burton wanted Bob to sign a contract to assure his staying with the band. "But I didnly want to leave, and I told Jimmy on was very happy making my four hundred dollars a week and twelve hundred and fifty dollars act travel when made movies. I didn't feel a contract was necessary, and Jimmy told Billy that my word was good enough for him. So Inever did sign a contract."

Eberly, who once tried to help Sinstra by asking Jimmy to record a song frame had written, "This Love of Mine" (Timmy turned if down cold), insists to this day that he has never crowled Frank ("He was a great singer then, and he's veen greater today"), not even during those day when Bob was still with Jimmy and whon Sinstra, who had cut out from Tommy's band, had become as successful." "was very content where I'was, maybe in a lazy surf of way. But I over felt adequate, and perhaps it was that feeling, more than loysly, that made near thy where I was.

The question of staying or leaving the band became academic in December, 1943, when Bob entered the Army, spending many of his days working for Wayne King. One of his fondest remembrances is receiving a letter from Crosby that said, in essence, "Wish you could get out and make a lot of

money and wear tweed suits the way so many of us are doing."

The two years that Berly spent in the service diminished his popularity. Before he entered, he was isolated by a young singer named Dick Hange (Dick has frequently admitted this). But Haynes, like Sinatra e vivilian, gained greatly in popularity during those two years, and it must have been quite shock to Bob to have someone compliment bim after he got out of the Army with. "You sain so his file Dick Haynes!"

Hal Mooney recalls that after his discharge, Bob had a chance to star on the "Chesterfield Supper Club" radio series. Eberly auditioned with, of all things, a slight brain concussion, and Perry Como wound up with the job. But Bob kept on singing and recording, and at this writing he is still performing in nightchies throughout the country.

With both Eberly and O'Connell gone, the Dorsey band altered its style to fill the void. Kitty Kallen proved to be an excellent replacement for Helen, though stylistically she was quite different. And though boy singers like Buddy Hughes and Bob Carroll did quite well at various times, nobody could ever

renlace Eherly.

The board had reached its senith in 1943, surpassing even Tommy's in oppopalarity and in municinanily. An Intal min, limmy sported as more-piece brass section (five trumpets instead of the original one) and some exceptional lools, such as tense saids fillake Russin, rumpeter 1846. Knobber and paints! Johnny Gunnieri. Daring the following years, the band kept up in beight standards, and by the end of the war, dimmy but the wringing-the band he had established with the standards, and the fill of the standards, and the care of the war, dimmy but the wringing-the standards, and the care of the war, and the standards, and the care of the war, and the standards, and the standards are standards are standards and the standards are sta

But the band never bad the same personality. The warmth and the humor and the distinctiveness were gone. Jimmy tried gimmicks, such as featuring a small dividend juzz band that included trumpeter Charlie Teagarden. It was all good musically, but nothing, not even Jimmy's also (which, by the way, I always should was better than his clarined; could relainde the Hame, though late in his carrier the band created a bright though brief spark via Jimmy's hit recording of '96 Rate."

Jimmy a me recording or to rea-

Jimmy struggled along for a number of years and finally, like so many other ledders, gove up. Then in the middle of 1935, eighteny spars after Tommy had walked of the Glen Island Casino bundstand, the brothers were remarked. The board was bankedly Tommy, but bods of them fold. According to the first board and the standard of the standard them to the standard them to the standard to the standard them to th

The partnership lasted for two years, until Tommy's modeln death, Jimmy, who had laready been quite ill and bad undergene a major operation, quity went downhill. It was obvious to all who knew how deep-seated his cancer had grown that he had only a short time to live. "It was no hopeless," Bob Edyreports, "that the doctors even allowed him to drink as much as he wanted to. There was no way of swing him."

On June 12, 1957, just a little more than six months after Tommy died, Jimmy Dorsey passed away, and all the wonderful contributions that these two brothers had made to American music came to an end.

Eberly, surveying a current music scene that has changed so drastically

since the days of the well-trained, perfection-minded Dorseys, recently noted with mixed solemnity and sentimentality, "If Jimmy and Tommy were alive today, they'd be so unhappy with music. Boy, how things have changed!"



Tommy

x Tommy Dorsey

WHEN Tommy Doney walked off the Glen Bland Claino bandetand and out of the Doney Brothers band that spring evening in 1935, he had no idea just where he was going. He could have done the easy thing: he could have returned to the radio and recording studies where be had been making a mint of money and forgatte and about over briving a band of his owns. But those who knew Tommy Doney best knew he wouldn't, in fact, couldn't, do that.

For Tommy, who was soon to achieve fame as "The Sentimental Gentiman of Swing," was a fighter-offen a very belligrent one—with a sharp mind, an acid tongue and intense pride. He had complete confidence in himself. He felt be could do so many things better than so many other people could. And so many times be was absolutely right. This time he set out to prove one specific thing—that he could have an even

This time he set out to prove one specific thing—that he could have an even more successful band than his brother Jimmy had. And prove it he most certainly did.

In restrospect—and in big band history—Tommy Doney's must be recopized as the greatest all-round dance band of them all. Others may have sounded more creative. Others may bave swung harder and more consistently. Others may have developed more distinctive styles. But of all the bundreds of well-known bands, Tommy Dorsey's could do more things better than any other could.

It could swing with the best of them, first when it featured stars like tumpeters Bumpy Berigas and Poewee Frwit, nexor saxist Bud Freeman, clarineist Johnny Mince, drummer Davey Tough and Deane Kincalde's armagnements, later when it spotlighted Ziegy Flama's and for a while none again Berigan's trumpet, Don Lodice's tenor, Buddy DeFranco's clarinet, Buddy Rich's drums and 80 follews armagnements.

Sure, the bands of Eliliagon. Goodman, Basie, Lunceford and possibly one rive others could outswing Dorrey's. But they couldn't begin to match it in other ways. For example, none could come close to Tommy's when it came to playing ballads. Tommy Dorey. "The Senimental Gentleman of Swing," was a matter at creating moods—warm, sentimental and forever musical moods—at superb dancing and listening tempora. And, what's more, Tommy

selected arrangers who could sustain those moods—Paul Weston, Axel Stordhall and Dick Jones. And he showcased singers who could project those moods wonderfully—Jack Leonard, Frank Sinatra, Jo Stafford and the Pied Pipers and others. With the possible exception of Claude Thornhill's, no other band ever played ballads to prettily, so effectively and always so musically.

And, of course, to top it all there was Tommy's trombone. It has often been suggested that his band was built around his singers and his sidemen and its arrangements. And yet throughout the twenty years of its almost continuous existence, its most pervading and distinguishing sound remained the warm, silken, sometimes sensuous, more times sentimental horn of its leader.

Tomony didn't start his band exactly from scratch. An old friend of his, Joe Haymen, was leading a band at New York's McAlpin Hoted. Joe wasn't selfing anywhere, and it's not at all inacconcivable that he wasn't completely awers to letting Tommy take over his band. At any rate, the entire Haymes sax and trumper sections, his trombods, his painath, is guintaris, the saxis and his marranger, a young Dartmouth graduate, Paul Weston—twelve men in all—inited Downer on masse.

One of the first things Tommy did after changing the style of the Haymand to suit his personal likes and needs—it had been playing essentially about to suit his personal likes and needs—it had been playing essentially "botel swing" with little distinction—was to record some sides for RCA Vicine in September of 1955. In the first set of record reviews I over work for Metronome, I commented on three of the Deney hand; initial efforts, "One Treasure Island," Backe to My Botes and Suddler's and "Stant Cans Is Coming to Tomm," giving the roof to Uniform Wright's word over CHE Weston's ing to Tomm," giving the roof to Uniform Wright's word of very CHE Weston's program of the product of the Stant Power of the Stan

Several months later the hand made in New York debat—in the Blue Room of the Hotel Lincoln. Comput justation demission personal relationships of the Hotel Lincoln. Comput justations dismession personal relationships for the formulated hands from their Blue's keep lands—transporter for Baster. Hotel formulated hands from their Blue's keep lands—transporter for Baster. As Old Storthall but who, as Ard Storthall, was to develop into one of the source sensitive and muscular arranges of all times, as man vhow not contribute immensity to the success of Dency and, in later years, to the rise of Frank immensity to the success of Dency and, in later years, to the rise of Frank immensity to the success of Dency and, in later years, to the rise of Frank immensity to the success of Dency and the later of the person of the success of Dency and the later of the person of

tunctioned as a vocal trio, known as The Three Esquires.
Other important missicians some joined. Tommy had played often with
Bounty Berligin in the studios, and he persuaded the great Wisconsin trumpeter to join him. A young clarification annual Johnsy Minec, frish not of Long
potent to join him. A young clarification seemds around from the played for
Ray Noble for a whole, from you for the proper of th



The Tommy Dousey Orchestra of 1936
Front tow: arranger-rocalist Azel Stordals I, Tommy,
Edyshe Wright, Jack Leonard, pointist arranger Dick Jones
Second row: trombonists Les Jenkins, Walter Mercusio,
saxists Job Dixon, Freddy Stude, Bud Freeman, Clyde Rounds
Back row: trumpeters Joc Baser, Steve Lipkins, Maxis Kaminxiy,
drammer Daves Touchs, sultistra Camera Mastero, basisti Gene Truster

Actually, the band went through numerous personnel changes in its formative years—a procedure that continued to plague it through a good part of its early history. Tourny was a perfectionist, and it his men didn't measure up to what he expected from them, he'd let them know so in no uncertain terms. If didn't matter who else was itsteining, either, so musicans with thin skins or tin ears weren't likely to last long in the band. Later, as he mellowed a bit, his musicians staved with him longer.

musicans stayed with him ionger.

There's no doubt about it—Tommy knew what he wasted. He'd had years
of experience, first during his early days in Pensupivania, later with Paul
author, where his ability had made him the most "in-demand" of all trombonists. His hig truble, one which earned him a number of impassioned
centaries, was his lack of tolerance of others' mustkes and his lack of tolerance of others' mustkes and his lack of tolerance.

when they were made. But he was able to transmit his musical knowledge to those who were willing to listen—and who were able to put up with his temper tantrums. Paul Weston, a highly successful conductor today, recently credited Dorsey for "teaching me just about everything I know. I have such great respect for his musicianshin and his musical interestiv." And the influence that Dorsey had

on Frank Sinatra has been reported often. As Frank put it in the mid-forties in a Metronome interview: "There's a guy who was a real education to me in every possible way. I learned about dynamics and phrasing and style from the way he played his horn, and I enjoyed my work because he sees to it that a singer is always given a perfect setting."

This regard and respect for singers made singing with Dorsey's band the top spot for all vocalists of the big band era. Tommy began with a big, bearish man named Buddy Gately, who recorded one impressive side called "Love Will Live On," and then featured the lighter-voiced Cliff Weston, a Haymes holdover, before he snatched Jack Leonard from Block's band.

Jack turned out to be a real find and for several years rivaled Bing Crosby as the kids' favorite singer. He was a warm, decent, straightforward person, very handsome and rather shy. I have a feeling he never really knew how important he was. I remember once when he and I were going to the World's Fair together and we talked about taking some girls along with us I suggested he ought to be able to dig up a couple of really great ones and he said very simply, "You know, I hardly know any at all." That amazed me until he followed up with, "I meet a lot of them, but I don't really know what they look like. You see, I'm very near-sighted, and I can't wear glasses because that would ruin my romantic image!"

Jack stayed with the band for almost four years, recording such fine sides as "For Sentimental Reasons," "Dedicated to You," "If It's the Last Thing I Do," "Little White Lies," "You Taught Me to Love Again," "Once in a While" and probably the most famous of all Dorsey sides, "Marie,"

The "Marie" side, with the band singing vocal riffs as Jack emoted a straight lyric, was so successful that Dorsey recorded several more standard tunes with the same formula-"Who," "Yearning" and "East of the Sun," "Marie" was recorded in January, 1937, after Tommy and his band had played a battle of music in Philadelphia with Doc Wheeler's Sunset Royal Screnaders. From Norman Pierre Gentieu's report in the November, 1937, issue of Metronome comes this excerpt about the battle between the two bands at Nixon's Grand Theater:

Although the Dorsey band was as good as reports had promised. I think that the Sunset Royal lads were a trifle more in the groove. The Sunset Royal Orchestra (who arrived here in a pitiful second-hand bus) was in the pit. The leader wielded a baton which might have served for a Zulu spear. . . . The band played but three numbers (other than for the vaudeville acts): "Limehouse Blues," which indicated again the smoothness of the boys in their more frenzied moments; "Marie" in which the Don Redman influence became apparent when the band sang hot vocal licks back of the vocalist, and "Blue."

Tommy, himself, writing in Metronome in June, 1938, verified the report in this way:

We were playing a theatre in Philly once upon a time, and there was a colored band playing the same show called the Royal Sunset Seronders. They bed the arrangement of "Marie" and all of us in the band liked it; in fact, after a couple of days we all know it by beart. If preduct that we could do more with it than they could, and so I traded them about eith of our arrangements for one of theirs.

The finney part of it is that I tried to get Eli Oberstein [Victor's recording cheight to let us record it. Eli couldn't see it, and so I tried to out on our studie sudience after one of our commercials. It went over so big that I tried it out on the program. We got so many requests that we had to repeat it the next week. It was then that Oberstein let us record it.

In the following issue, Dorroy wrote about how "fed up" he and his band abottome with beautiful poly "Martie" on other. Realining fairt it wasn's so much the turn as the arrangement that people were clamoring for, he decided "one girt out one minimal arrangements of different stongs and we what happens. That started our cycle. We finally its upon "Who." The arrangers got boug and wrote something that sexuating perty, much like Martie" only different soons and the second perty and the second of the second perty and the second only different soons are upon the second perty and the second of the second perty and the second of the second perty and the seco

The other side of "Marie" was also a huge Dorsev hit. It was "Song of India," which, Tommy admitted, was supposted to him by the same Eli-Oberstein who had turned down "Marie." "The funny part of it," Tommy reported, "was that for months, driving home at night, I had been singing to myself that lick we use on the introduction-you know: DUH-duh dee da dee duh duh duh duh-DA DA-but I could never get a tune to follow that floure. As soon as Eli suggested Song of India' I saw the connection. The next night (we were at Meadowbrook then) a whole bunch of us in the band got together and started working out the arrangement. By the following night we had everything arranged through Bunny Berigan's chorus. He was playing with us at the time. So we tried it out on the folks at Meadowbrook, and when Bunny got through his chorus we just stopped and explained that we hadn't finished the arrangement. Well, finally, to make a long story short -or to make a longer arrangement short-we just decided to go back to the original intro-and there we were." [The arrangement has always been credited to Red Bone, a Dorsey trombonist, who whinned it into shape.1

Berigan, of course, was a Dorsey favorite. And so was Bud Freeman Tommy loved to listen to Bud's temor-sax passages, and many was the time when he would let him blow chorast after chorus (especially on "Marie"), each time holding up a finger indicating "one more" as the panding but foreverswinging saxist grew wearier and wearier and wearier. It was Tommy's way



Jack Leonard (far right) sings "Marie" aided by glee club of (front row) saxists Fredy Stulce, Skeets Herfurt, Johnny Mince, and (back row) trumpeters Peewee Erwin, Andy Ferretti, Joe Bauer, leader Dorsey and trombonist Walter Mercurio.

of showing his appreciation of Bud's talents while at the same time engaging in a typical Dorsey practical joke.

One thing about Tommy, he never failed to show his admiration if a musician did something well, not only the many men he faterated in his hand—Berligan, Freeman, Johnny Mince, Davey Tough, Peewe Erwin, Yank, Lawson, Babe Kussin, Joe Bashjin, Bandg Kink, Ziggg Flama, Chuck Pettesson, Buddy DeFranco, Don Lodice, Boomie Releman, Charlie Shavers and obtes—but also his sarrageer, Weston, Stordalk, Kincade, Gilver and two young trombonists Tommy encouraged, Nelson Riddle and Earle Hagen, currently among the most successful armager-conductors in the world.

But the man who implied the most save in Tommy was a fallow trumboust—Jack Teagants. It save it plainly one night—the only time. I vere was Tommy all at ease and even a bet flustered. The occasion was the first Mortonome All Said stade, suring which we recentled two sides by the winners of the magazine's poll. The first had featured a Teagarden sole, and since Tommy had also been picked as a trombounts, I suggested that he sole on the next ture. Tommy speared embarrassed as he refused. "Nothing duing," he said, "Not who pack's in the same room," (As a matter of fact, we finally also." Not who pack's in the same room," (As a matter of fact, we finally

did get Tommy to solo; he played a pretty chorus of blues, absolutely straight, while Jack improvised around it. The result was really quite emotional.) Tommy's relationship with the men he liked in his band—and he seemed

to Hampy 1 citations—we swed as well as mutucal and extended well beyone to Hampy 1 citations—we swed as well as mutucal and extended well beyone the banderinad. Other many of them welcheded at his sumprouse bome in Bernardoville. New Jersey—complete with tennis court, swimming pool, pinal machines and a fabulous his—dos, con of the first of its kind. Institute to would be other friends, like Johnny Mercer, Lennie Hayton and Clay Boland, to share the food, the drinks and the many laught.

Tommy was a fine bost, and his first well, whom everyone called "Toots," was a wonderfully worm and gracious hostes. Unfortunetly, their marriage house up in October, 1939, Tommy's bright and attractive singer, Edythe Wright, of whom Toots had been more than critical, also objected from the Dorsey sense. She was replaced by Anita Boyre, a very good singer, in what was the first of swerted changes in the wood department which were to realispe rather drastically not only the music but also the career of the Dorsey band as a whole.

The next change was an important one: Jack Leonard left the band and an interim singer named Allan DeWitt was hired.

interns singer named Alian Debrit was hareat.

Ink. was cutturely popular not only with the profice but also with the Ink. was cutturely popular not only with the profice but also with the control of t

"Till be back the first or second week in December," he said at the time.
"That talk about Tommy and me baving a fight is just talk. After five years of steady work, I was run down and just needed a rest—fink all. But I'm on one of those plenty-of-milk-to-bed-st-mine kicks now. Till be back soon," lack never made it, And Allan DeWitt wasn't what Tommy was looking the plenty-of-milk to-bed-st-mine kicks now. Till be back soon,"

for Wan be was looking for, however, happened to be working at the Sherman Hotel in Chicago at the same time Tourney's band was at the Palmer House, a few blocks away. He was referred to as "that skimy kid with James." Tommy sent an emissary over to see if he was interested. Statust talked it over with James, with whom he was very close. Harry agreed to let him out of his context. One reason. Nancy Shattawas regenant at the time and Frank could use the extra pay. So Shatra told Doney "O.K." A few weeks later in Milwaukee he joined the band.

Jack Egan, the veteran press agent who handled Dorsey in those days,

recalls that Sinatra never got a chance to sing with the band in Milwaukee, where it was playing a theater engagement: "He had to wait until Allan DeWitt had worked out his two weeks' notice.

"Tompy had planned for Frank meanwhile to work on some new arrangements with Sy Ofter, whol' occurring would be bond. But I minny Blake had taken sick, and Sy, who also played trumpet, had to sub for him [According to Oliver, it was Lee Caule whom he regulated when an energied densith broke Lee's jow [1] hat left no time for him to write for Frank. So when Frank made in first appearance with the bead—it was at the Jyer? Theset in Indianapolis in first appearance with the bead—it was at the Jyer? Theset in Indianapolis — he had not jue to only the Stage Jerne he did a bulled—I forget what it was was still our fire manned, or downs, he did have, which was still our fire manned to the stage of the sta

"Well, he broke it up completely, And that was tough to do because a lot of the kids were log back Lonourd fins. They key ley felling from they, but Fansk, had no encore prepared. So there right contage he and Tommy went had had no encore prepared. So there right contage he and Tommy went had to be the prepared of the prepared of the prepared. Well, that troke the prepared of the prepared of the prepared of the prepared of the You know, right then and there, when he went into the sturring bit, the kids you know, right then and there, when he went into the sturring bit, the kids actual excessing is that way they did large at the Paramount And there was nothing rigged about it either. I know, because I was the band'y press was nothing rigged about it either. I know, because I was the band'y press and out of any other signer, No, those sections were ragiff-

Dorsey must have been delighted at the response to his new singer. He had, as it turned out, already predeted Frank's success sown before he had sung a note with the band. During a disc jockey interview while the band had played that week in Milwaukee, Tommy had stated that the though Singara would become as big activately. Maybe he really believed it. Maybe he was was clairvours pique at Lecontrol for having quit the band. In any case, he was clairvours to the control of the singer that the control of the singer that the control of the singer that the

Shatra Mossomed with Dorsey, and with Sinatra the Dorsey band became more successful han ever. Frank has often admitted how literating to Tommy helped him develop his phrasing, his breathing, his musical taste and his must cal knowledge, Dick Jones, owner a Dorsey arranger and later a close freed of Sinatra, says simply, "Frank's musical taste was developed at Tommy's clow."

It wasn't purely comosis, however, Frank was never content to sit back and tet things happen. He abways wared to improve bimedl and he was always working at singing. Jo Sulford receills that after Frank joined the band he made a special effort to get a good believed with the Pine I pyers. Most solo singers." Me pions out, "awally don't fit too well into a group, but Frank oner stopped working at it and, of cenars, a you know, he blended beastive and the state of the pine of the pin

Fraisk herited wonderfully well with Tommy on a personal basis. He was young and eager and efferewered, and he needed approbation. Tommy, wise and outgoing, found it easy to encourage his young singer, for he liked him as a person and trenmendously admired his singing. The hoppy relationship continued while Frank remained with the band. Unfortunately it came to an old therefuller, for, but at Tommy could not forgive Jack Leonard for leaving him, he resented Frank's departure. What's more, Smatra could be just as subborn as Dersey, so that in the years that followed, neither seemed to be willing to be the first to give. Apparently the antagonism became even more intense than many of its enterload, Reusen gean liner, when Frank was asked trained that the property of the second of the course of Tommy, he or funded because, as he reportedly fold an associate, "I would be howerfulled from." I would be

Sinatra had joined the band when it had been undergoing numerous changes. Some of these were caused by Dorsey's loss of his radio commercial, which forced him to cut salaries. Some of the high-priced stars in the bags to didn't like the idea, especially since he had just added four extra singled for the proposal point of the pro

Tommy spoke out fiercely, as he so often did. He blasted those who refused to take cuts, claiming they were getting too big for the band. Anyway, he

to take cuts, claiming they were getting too big for the band. Anyway, he said, he'd rather lead a bunch of young kids than the stars he had built. Sinatra was young. So was Jo Stafford, the distaff member of the Pipers, a

remarkably cool, self-possessed person with musical control to match and a sly sense of humor that endeared her to all. After Anita Boyer left, Jo Segato sing many solics, concentrating on balladis. There were also two more young newconers—cute Connie Haines, who came in to sing the rhythm songs, and Buddy Rich, the brash, exiting drummer who'd been with Artic Boen with Artic Sense.

And then there was 50 Oliver, a bit color than the rast but also new with Dencey. His scintiling arrangements created is fresh style for the band. Tommy had grabbed 50 when the latter had left Jimmis Lanceford's band. Tommy had grabbed 50 when the latter had left Jimmis Lanceford's band. It is stription beach in Incodyn's "50 readers are "11 happened on sight out and likeby Barms, Tommy's manager, was out there and said 'Come on in out lake with Tommy's No endrowe me in the latted and we west up to Tommy's You for our in in the latted and we went up to Tommy's room. I remember he was shaving, and he turned to me and said, if you share the property of the propert

The Bobby Burns that Sy refers to was often the go-between in matters concerning Todiny and his men. He managed the band, not only handling all the usual details but also taking the pressure off the rest of the men. Many men times when Tomany would lose his temper he'd yell out, "Burns Burns Many me here!" And Burns, who somehow always seemed to be within hearing distance if not always in sight, would amble over 10 Tomms, wearing a status of it not always in sight, would amble over 10 Tomms, wearing a total status of the status

whipped-odg lock, bear the brant of Tommy's wrish, and dis, or make believe he was doing, what was supposed to be does, and soon Tommy would be all smiles again. I always had a feeling this was all part of a game on Bobbly, and the state of the state o

Oliver inflused the band with a new musical spirit. It was sort of a gentler version of the rocking, rhythmic sounds that he had created for Lunceford, now toned down somewhat and played with more precision and slightly less excitement by the Dorsey band. But awing they did, including some great original pieces Sy wrote for the band—dhings like "Easy Does It," "Oulet Please," "Swing High," "Ves, Indeed," "Swingpi" on Nothin'," "Well, Get Hi' and "Opous No. I."

Oliver also had a unique way of approaching a straight pop tune, injecting a soft, two-beatian feeling into it. This he did with resounding success in such arrangements as "What Can I Say Affect I Say I'm Sorry," "For You," "Swanee River," "Mandy, Make Up Your Mind," "Chicago" and "On the Sunnv Side of the Street."

The resumped Dorsey band got better and better throughout 1540. Bearry Berigin was back, but his extrait behavior finally forced Tommy to let him go. It was at this point that he raided Benny Goodman's band (Tommy abavays seemed to be raiding somebody's outfil and pellipid in Ziggy Elman. It was also in this period that Tommy, who had taken on a number of Jee Marsala's summit, like guitarist Camero Mastran, paints Jee Bushkin and drummer Buddy Rich; received a wire that read: "Dear Tommy, how about giving me a job in your band so I can play with mire. Den Marsala's

On Halloween Eve of 1940 a huge new ballroom opened in Hollywood. The Palladium was probably the most lavish of all dance palaces, and for the opening night the management chose the Dorsey band as its star attraction. Prices, incidentally, were upped from the usual one dollar to five dollars per person, but this included "a deluxe dinner." The regular price scale ranged from thirty-five cents for women to fifty cents for men on Saturday matinees: fifty cents for the ladies and seventy-five cents for the sents on weekday nights, with Saturday nights pulling the top admissions: seventy-five cents for ladies and a dollar for men

Just as there has never been a band singer like Sinatra, so there has never been a drummer like Buddy Rich, Each respected the other's talents immensely, and yet they both had such fantastic esos that neither seeminely

could stand seeing the other get too much attention.

One of the greatest bits of deflation that Rich over devised was the night up at the Astor Roof when he talked a pretty girl he knew into asking Sinatra for his autograph. She waited in line with some other girls and then, after she had got Frank's signature, murmured very sweetly-per Buddy's instructions-"Gee, thank you so much, Frankie, Now if I can get just three more of these. I can trade them in for one of Bob Eberly's!"

Rich loved to tease Sinatra in other ways, chiefly by playing too loud during Frank's ballads. It wouldn't be an over-all high volume—just an occasional thud or rim shot, deftly placed, that would completely destroy Frank's

One night, also on the Astor Roof, Sinatra finally crupted. He cornered Rich backstage and tossed a water pitcher filled with ice directly at him. Fortunately he missed. However, he did take a huge chunk of plaster out of the

To Stafford and Frank Sinatra, surrounded by Pled Pipers Lowrey, Yocum and Huddleston, receive Dorsey's down beat to start smiling again.





Buddy Rich and TD

wall, and for quite some time thereafter the spot was encircled. Next to it was scrawled the simple but searching epitaph: "Who said it can't bappen her?"

Of course, both Sinatri's and Rich's egos in those days paide in comparison with Tommy's. It is was colossal. And yet Tommy had no entremendous attribute that his younger employees, more intense and leas worldly, apparently lecked—he had a great sense of bomer about himself. He could and would get terriby mad—he had a trigger temper—but he would also calm down about himself.

During several rides back with him when we were returning from those Bernattwille weekends, I had begun to gain a better understanding of the volatile, complex man. I learned, for example, that he respected more than anything else a man with a good colucation. He confused to me on the that be would give just about anything he had—and be had just about anythine that money could how—I only he could have goon to colleges.

Another time he confided that he was sick and tired of the daily grind. He felt he had made enough money and that he had proved himself as a bandleader. "One year from now," he predicted, "I definitely will not have a band. That's all I o'll the myself."

This, of course, was a hig scoop for an editor of a music magazine, I This, of course, was a hig scoop for an editor of a music magazine, I printed the prediction, hut, in order not to injure Tommy's bookings, I merely dientifield him as one of the top bandlededers in the world, Well, one year later Tommy was still very much in the husiness, with no sign of quitting, and my prediction would baye looked like a commeletely shows story execute that turing the control of the comment of the comment of the still response to the control of the comment of the still response to the control of the comment of the still response to the control of the cont

Tommy Dorsey

that very month Artie Shaw decided he'd had enough, gave up his band and ran away to Mexico. So I turned out to be a great scoop artist after all.

Tommy continued griping vociferously: "My life's not my own." "I want to get out to the ball park, but instead I'm stuck here in my dressing room all day." "I never made more than \$750 a week when I was a musician in the studios, but when that week was over I could go home and forget about it. Nowadays I can't forget about anything. I make more money but what happens? The government takes about half of it. I have the other half left, but what can I do with it? You can't have fun with your money when you can't take time off to spend it." These were typical protests, and yet he grew more and more active.

For one thing, since he couldn't get out to all the ball games he wanted, he concentrated on having his own games. He outfitted his band with uniforms, and at one time he hired one of his early baseball pitchine idols. Grover Cleveland Alexander, to coach his team.

Other interests kept taking his time, too. With all the hit records coming his way, he figured, why give away so much money in performance royalties to other music publishers? The solution was simple; he began two of his own publishing companies, Sun and Embassy Music, and both they and he did very well.

Farther afield, but still within publishing, was a far less successful Dorsey venture. This was in the field of magazines. Tommy noted that musical publications seemed to be doing rather well. Certainly they were noticed within the business. So why not publish his own magazine, which could also help to publicize his own business ventures, and which would be beamed not just at the trade but at the public at large, especially his fans? Tommy revealed his plans to me on one of these rides back from Bernards-

ville. He wanted to know if I'd be interested in leaving Metronome and editing his paper. My polite "no thank you" turned out to be one of my more intelligent decisions, for after six issues of the tabloid-sized Bandstand, Tommy's career as a magazine publisher ended.

Jack Eean, who doubled as press agent and editor, notes that "the issues got larger and larger. It was a give-away, and at one time it had a circulation of a hundred and eighty thousand. The guys in the band contributed columns. and Tommy even had Zeke Bonura writing on baseball. I will say this for the man; when he ran a college poli and found that his wasn't the most popular band, he printed the results just the same."

But Bandstand proved to be such an expensive proposition, costing Dorsey about sixty-five thousand dollars, that his personal manager, Johnny Gluskin, was rather easily able to convince him that the price was too high to pay for publicity and the satisfaction of a personal whim.

Dorsey dabbled in all sorts of other ventures, some rather immature, like toy trains (he stocked his home with more paraphernalia than he had time to unpack!) and some quite grown-up, like financial investments. The story of how several of his men lost money on one of his oil-well tigs was well known in head orders, although it took a statement from Tommy and year later to set it in proper perspective. "Morton Downey gave me a fig." be sald, "and so I livested from thousand dollars. In mentioned it to the gays in the hand, and they got excited and wanted to invest too. Well, it would up with them uputing in four throusand dollars and I part in review thousand dollars and when the whole thing collapsed I gave all the hopy their money back. See, I'm not to shad exchanger as some poole mention that the contract is some poole mention.

In the spring of 1941 Dorsey look his higgest husiness plungs. Long for buy with the activities and insacrivites of hooking offices, he faintly decided to book himself. This meant parting together a compiler organization, which he called Tormup Dorsey, the. He render the penthouse atty the famous Brill Bulkling in New York, which housed many of music's top publishing firms, and opened has thirteen-housed-equare-for offices with a gight party that eventually turned into a gignatic harvel. But his new venture was insuched, to make the contract leaders of the contract leaders of the contract leaders of the contract leaders of the contract leaders.

This was the era in which the band was at its bast. In the summer of 1741 is cuturated over Gliem Miller's to finish first in one of the most indicative of all popularity polls—Marris Block's "Make Believe Ballroom" context. Actually, them spike pollson Torong has then must popule suspected, Actually, the proper suppression of the property of the p

Tommy's involvement with business extended in other directions. For example, when Sinatra—wanting to start his career as a single hefore Boh Eberly, whom he admired gestuly and who was runored to be leaving Jimmy Dorsey, could start his—decided in 1942 to go out on his own, Dorsey made sure that he owned a bie niece of him.

Doney's cut and that of his manager, Leonard Vannerson, amounted to almost filty per cent. But eventually, Sinatra, with help from custiders, including his booking agency, bought his release. According to Harry James, the turn of r it all was that in all probability. Sinatra's counter with the Doney had had had been invalid in the first place. "When Frank left the hand," Harry recently lotf me, he was still legally under contract to me, to that any contract he would have signed with Tommy when he joined his band would have been null and wold.

Before Frank and others started to leave, Tommy had put together what was literally the higgest band he ever had. To his regular complement of eight brass, five saxes, four rhythms and six singers he added a full string section of seven violins, two violes, a cello, plus a harm! Most of the strings had come from Artic Shaw's band, which bad dishended when their teader had edilisted in the Navy, Reviewing the buge Dorsey ensemble, I began with: "It's wonderful, this enlarged Tommy Dorsey band. It's really wonderful! it does all sorts of things, and it does all sorts of things well, not It can rock the joint with the mightest sort of bisting jazz, and then it can turn right around and play the soothingest sort of cradle music that'll rock any little bate first asleep."

This was written in the summer of 1942. Shortly thereafter Sinatra departed of his own will, and the drafting of some of the top starts began. Elman went into the Army, Rich into the Marines, and Jo Stafford went home to spend some time with Der hubband, who allow as about to go into the service. It was the beginning of the end of one of the greatest aggregations of all time. But it was by no means the beginning of the end of Tommy Dersey as a fact that was by no means the beginning of the end of Tommy Dersey as a

For a while the band foundered. The replacement didn't nessure up a few and will be a few and the Feld Pipers were sorely missed. and selected and Rich and the Feld Pipers were sorely missed. As the replacement of the replacement of the replacement of the words of the replacement of the replaceme

But it was especially in the world of business that Dorsey began to fournit, in that same summer (tota) the putled at poject 170 move, it find bette feeding over money with the management of the Hollywood Palladium. They had offered him eighty-few hundred dollars at week. Tommy felt the was worth much more—and in this estimate he was supported by many other leaders who'd been lesting that the Palladium and been undersputing them while reportedly making a raite of money itself. So one night Tommy valled up to the mile at the Palladium under climply amounted to the thousand of customers them that the Palladium and crimply amounted to the thousand of customers. Occare Park, and wouldn't they like to come down text weekend and disnet to his music?

Tommy bad partners. One was Harry James. Another was his brother, Jimmy, whose band wracked up a bouse record at the Palladium that summer and then, a few sbort weeks later, moved into the Gardens, where it did just as well.

This was an era when the two feuding brothers seemed to be getting together again. In fact for a while Jimmy seemed to have gained the upper hand in popularity, so that Tommy, shrewd as he was, must have realized that he could gain by collaborating with his berother. Suffice it to say, during that summer they staged a signistic battle of music that highlighted the Casino Gardens' season. Then at Liederkramz Hall in New York they combined their bands to record a memorable V-Diic that featured two rhythm sections (including a couple of the world's loadest drummers, Buddy Rich and Buddy Schutz) plus ten assas and fifteen brass.

Other excising things happened. In his personal life, Tommy, now married to movie actives Palzae, got time a bestilled relaved is his own home with movie actor Fon Hall. So much bad publicity essued that Tommy lost his mido commercial, and the future of his hand seemed to be in jougeday. His friend, Charlie Binnett, sent hers a telegram which read, "I am now in a prediction to fivery on the first transhess clear in any orderious." Now will receive profit to the first transhess clear in any orderious. Two will receive Tommy immediately replied to the ribbing with "Accept office," How much dought" and then were right abeat also degen recognision fits own bound.

Eventually the Hall affair was settled, and the fears that the Dorsey career was in trouble were soon dispelled. As a matter of fact, several months later, when the 400 Club opened in New York, a spot that was to feature many of the country's top bands, Dorsey was chosen as its first attraction.

Scon thereafter, Tommy made another important move: he hired his first Negro musician, Charlie Shavers, who had been a star of the John Kirby Sextet and then had played at CBS with Raymond Scott's band. Shavers immediately added a flair to the band's music that bed been sadly lacking since the exits of Berigan and Elman.

And yet for several years, despite the presence of Shavers and Rich and the subsequent addition of good jazz maistions that cardential through DeFrance and tener marks Boomie Richman, plus a superb singer named build before the contract results of the condent of the condent require tracks the bettillen heights referred. The property of the condent of Popular Music. Shortly thereafter be began a series of weekly ratio shows when the condent of the condent of Popular Music. Shortly thereafter be began a series of weekly ratio shows desired with the condent of the condent

And there were other, even more obvious reasons for this loss of enthusiasm. One was the inability all bandleaders were experiencing in trying to get mustcians to go out on the road. The other was the increasing difficulty of finding places in which bands could play.

By late 1946 it was becoming appurent that the band business was getting worse and worse. The reason was obvious: the supply of bands far exceeded the demand. All at once this simple economic fart seemed to down on eight to plantisheders at one titus, for in the single month of December, lock eight of them announced they were calling it quiss.—Woody Herman, Benny Hutton and Tommy Decsey!

For all intents and purposes, this was the official end of the big band era. Herman, Goodman, James, Brown, Teagarden, Carter, Hutton and Dorsey, all gone at once. What was left?

Not much. And yet it was Tommy Dorsey, more than any of the other big names, who in the years immediately following was to fight the cause of the big bands-with words and with action. Less than two years later he was fronting a formidable new group that featured Shavers and Chuck Peterson on trumpets. Richman on tenor sax. Paul Smith on piano. Louis Bellson on drums and vocals by Lucy Ann Polk, her brother Gordon and England's Denny Dennis.

"It's about time somebody started things going again," Tommy said at the time, "You can't expect to have any real interest in dance bands if the bands don't go around the country and play for the kids." And so Dorsey went right ahead where others, like James, Goodman and Brown, feared to tread. Actually, Tommy never gave up trying until the very end. Much help came

from his old pal, Jackie Gleason, who featured the Dorsey band on its own TV series, which spotted, in addition to the usual band numbers, various guests, including two comparatively unknown singers uncovered by Gleason and producer Jack Philbin-Elvis Presley and Connie Francis. But Tommy still felt he needed first-rate exposure on records, and so when he couldn't get the right sort of a deal from any record companies-for big bands were hard to sell-he recorded his band himself and then found outlets for his masters later on The band, into which he had brought his brother Jimmy and which was

once more known as the Dorsey Brothers Orchestra, continued to work, though the pickings were getting leaner and leaner. Tommy himself was becoming increasingly more interested in forming a mammoth record company in which he would be joined by other top recording stars. His plan; each of the artists would have a financial interest in the company, each would own his own masters, each could make more money than by recording on the usual royalty basis for another company because his profits could be realized in capital gains and thus fall into a lower tax bracket and because other financial returns could conceivably come from profits of the company itself. It is interesting to note that Tommy's plan was not unlike the one which Sinatra instituted when he started his Reprise label several years later.

I saw quite a bit of Tommy during those final days. He was by no means a contented man, but then he always seemed to be fighting for something that he didn't have. But the general demise of the band business, as well as the change in musical styles and values, depressed him. Then too, despite all his efforts and keen desires, his last marriage, complete with two adorable children and a wonderful house in Greenwich, Connecticut, was working out hadly.

Who knows what went through his mind on the night of November 26, 1956, exactly one week after his fifty-first birthday. Certainly he must have been filled with all sorts of conflicts. He dreaded his impending divorce. The thought of the disintegration of his home life was upsetting him terribly, for,

just as Tommy had been a man of intense hatreds, he had also been a man full of love, which he gave and shared willingly.

Impulsive he most certainly was too. Impulsive and impatient, as well, and the two traits of character formed a lethal and fateful combination that night when, possibly to get relief from the terrific tension that had been building up at home, he took several sleeping pills in hopes of getting a good night's rest.

That was the night be reportedly also had eaten a huge dinner. It was a dinner that appearently did not sit well. In his sleep, it has since been surmised, he became nauseous, then violently sick to his stomach. He began to yount, and then to gag. . . and then to choke . . . and all the while the sleeping pills kept him in such a state that he was unable to rouse himself.

The next morning he was found dead in his bed. Apparently he had choked to death

A few days later a whole bunch of us, headed by Jackie Gleason, put on a one-hour television show called "A Tribute to Tommy Dorsey." It was a fantastic affair, in which a host of musicians and singers who had been associated with Tommy took part.

Jimmy was there. So were other old friends like Joe Venutl, Eddle Condon and Russ Mergan, And there were some of his former sidemen, like Max Kaminsky and Peewee Erwin and Joe Dixon and Howard Smith and Saruly Block and Carmen Mastern and Blod Freeman and Bomies Rechman and Bobby Byrne, who had taken his jabee in the Dorsey band more than a Bobby Byrne, who had taken his jabee in the Dorsey band more than a Smortal Conducted and composer Mart Dennis played piano. Dick Haymes and Conducted and composer Mart Dennis played piano. Dick Haymes and "Dorsey and Too Stafford, with Paul Woston conducting, sang the first song sile had over recorded with the band, "Little Man with a Candy Cape," ibbd Crosley, sang "Disnib" as he had done with the Dorsey Bordiers.



Tommy and Jimmy introduce a rising new star, Elvis Presley, on their "Stage Show" telecast.

band, and finally there was a long and emotional medley that began with "Weld, Gith." Featuring Chattles Shows, Glowled by a short trobuse passage of "Once in a While," then South Foster unings "This Love of Mine," the South Foster of Chattles of the South South South South South Gooding: There. Are South Things, "So (Oriver's size and the South So

Gleason opened the show with a moving speech in which he stressed that "I don't think Tommy would want us getting sentimental over him, so in the next hour you'll be hearing a tribute that represents all the sentiments, happy and sad, that made up his music."

Just before the close of the show, Paul Whiteram came on and said a few very simple, yet very meaningful words about Tommy. "The been water and I've been listening this evening to all the wonderful tributes to Tommy and I know there's not a thing I could possibly say that would match their sincerity and eloquence. . . It's the sort of tribute that fits Tommy perfectly ... simple, straightforward and beautiful ... and right from the heart.

"Just as I'm sare there'il never be another trombone player like Tommy, so I know there'll never be another man like him. . . There was always as certain graciousness and greatness short everything be dal. I first sensed this when he joined our band close to twenty-five years ago, and I felt it, perhaps even a little bit mee, just a few weeks ago when he graciously rejoined the band and blew his last recorded notes in our fiftieth anniversary album. "Looking back at his music is now—and I'm sure always will be—one of the properties of the propert

"Looking back at his music is now—and I'm sure always will be—one of the real big pleasures in the lives of all of us."

Eddy Duchin

"I CLOSE my eyes, hum to myself, and then play what I happen to feel inside of me."

That's how Eddy Duchin described his style of piano playing to me hack in 1935 when he had hecome firmly established as the country's top pianoplaying maestro. "I think it's the first time that any dance orchestra pianish has adopted that formula—playing what he feels rather than what he sees,"

he continued, "It's inspirational rather than mechanical,"

There's no doubt shout it, Duchin did have a way of communicating to his public his engotional approach to nustic. He did so not only through his flowery phrasing hut also by the great visual abow he put on—weeving hack and forth at the piano, crossing his hands as with one finger of his right hand he coaced forth the meltody from the piano's hass, tilling his head this way and that way, smilling graciously and often instantingly, projecting Duchin, the personality, every hit as much as Duchin, the musiciant

"Many people didn't really listen to him as much as they looked at him," one of his veteran sidemen recently pointed out. "I'll say this for the man, he was the only musician I've ever known who could play a thirty-two his colonial by the beautiful and the same and out an ovation for it afterwards."

Doebin, an extraordinarily handsome, well-manered man with a cipturing percensity that meanurized most of the women who waited him (be wax, in a wy, a with Librace), communicated easily with his sudincipation of the communication of the communication of the communication well-crossed mutication who knew excited where his massive was going and why. He left most of the details of the running of his orchestra to Lew Schrescod, his tumperie, vacied and calce conditual tumpout his entire handleeding enters. For example, after hearing his near run through a new changed, would be more inclined to state merely that he didn't like it, he didn't know why, hat on, he just didn't like it and would let it go at that. In the contraction of the contractio He could talk well in generalities about his music. For example, one thing of wheb he was pood, he told me, was the ways his ordestarts sound "westle". He was referring, of course, to its dynamics, which, to far as most musicians of the control o

Such a simple, direct and, to some, musically naive approach was rather spipeled of Duckini, Communication was his forte, It had certainly highed when, after just two years of professional experience, he auditioned with many other justies for a chair in Los Reisman's ordestar, Eddy won the job and for three years thereafter was featured with the Reisman band is the Central Park Carlon, then New York's most popular and probest spot at the Cartal Park Carlon, then New York's most popular and probest spot that in 1931 he tools over Reisman's place as leafer at the Central Park Casino.

Andy Wiswell, currently a nop producer at RCA Victor records, played curbonies for Duchin during those and year. If was just a templece orchestra and we had no second trumpel, as I played those parts on tremose, "be recall: The band played tem most straight with Depoin taking all the fillens at the end of phrases with his piano flourides. "Eddy was a wounderful performer," Wiswell say, "He had very strong planeds and he would really take over. And, of course, when he introduced that one finger playing the modely his to lower register he had something by gring for him."

The reaction to Duchin was tremendous. According to Wiswell, the band played at the Casino seven nights a week and 'the rope was up every night. And that was all the more remarkable when you realize that people had to

be dressed formally to be allowed in the place."

In addition to the seven nightly seasons, the band also played for tax denotes on Sattudays and Sandays. The Stantiday dismassive rebreadcest coast to coast and more than anything also were responsible for Duchini prest antibining position; The band played as two their class you, such as the present antibining position, and the season of the season of the season of the Ambassador in Lot Angeles, and eventually wound up with several radio exists, once for Teacou with Ed Wynn and Graham McNaues, the most polidar-voiced amounteer of his day, another called "Godeg Places," a national test thow it which tone Kunny Bades energing at the executated winner,

Duchin's music varied little for years. It was built around his flashy plano (the guys in the band used to rib him because the kid pianist in the relief band at the Casino, Carmen Cavallaro, could play even flashier plano), embellished by three saxes (two tenors and an alto with a tenor playing lead)



Eddy Duchin

moaning away, plus the two brass often blowing into harsh-sounding mutes. But as the big bands, with their more interesting sounds, began to grow more popular, and as so many other bands began imitating his, Duchin, a sharp husinessman, must have realized that he could so no further. So he organized a more orthodox group with the usual saxes and brass complement, and it played some pretty good music. But the concentration was on the Duchin piano style, one that often seemed to be totally removed from that of the rest of the band, Eddy's apparent obsession with playing what he felt, regardless of what else was taking place, still prevailed. This was especially evident in his attempts to retain the rushing feeling of society tempos in arrangements meant to be played in a more relaxed fashion. It was what I described in a 1940 review as his "I'll - run - ahead - for - a - couple - of - measures - and - see - what - it's - like - up - there - and - then - wait for - the - rest - of - the - rhythm - section - to - catch - up - to - me" style.

The moderaized band was well received, not only in the swankiest hold rooms in North America but also, in the early ferites, on a very successful South American tour, during which Eddy spread around his personal charmes as part of a good-will gesture. Within a few years he was again out of the country, this time wearing a Navy intentent's underno. Duchn's service cancer had very little to do with music, he was, according to his son, Peter, intensely and completely deficient to his military eventure.

After the war Eddy continued with his hand where he had left off. For a wither he led his most musical outlit; then, as illness started affecting him, he cut down on his activities. In 1951 the died of leukemias Several years later The Eddy Duchth Story was produced in Hollywood, with Tyrone Power playing the part of Duchin and Carmon Cavallator playing the part of Duchin and Carmon Cavallator playing the part of Duchin and Carmon Cavallator playing the part of Duchin and Carmon Cavallator.

The sixties saw the rise of another Dachin as Peter Duchin emerged as one of the most popular of society handleaders. A more accomplished musician than his father, he had absorbed the elder Duchin's pleasant, personal approach, while adding to it a more developed hrand of musicianship—a painants as much worth listening to as his father had been worth looking at.

Sonny Dunham

Sonsy, whose real name was Elmer, was one of the most sophisticated musiciant of his time. He had a highly developed sense of humor and interest in numerous intellectual pursuits. He began his career as a trombust, signer and range for Parl Transmito's ordestra, let he user his own group called Sumy Lee and in New York Ynskees, then joined Casa Loma in 1932. He rook a short subshical in March, 1937, he start his own band on 1932. He rook a short subshical in March, 1937, he start his own band to short he short percept the couple, to in November of the same apera Danham rejoined Casa Loma, with which he stayed until early 1940, when he formed a band that did last.

For a while he toured the country, under the suspices of a trumper moutpiece manufacturer, looking for young talent. He discovered some, too, as winess the outfit that playof Frank Dailpy's Meadowbrook in the summer of 1941. There was very young Cody's Coronton on tener ask and a complexity unknown trumpeter, Pete Candidi, who sate to develop into one of the most value of the contract of the contract of the contract trumper and the contract trumper and the now at Hollywood actor.

But the band as a whole was only fairly impressive, principally because it always seemed to be playing under warps. I noted in an August, 1941, review that its future would have been much more assured it it could adopt "a hell-bent-for-leather attitude instead of that of a posing, young, pipe-smoking adolescent."

What also seemed to be missing, both then and in the years that followed,

was proper emphasis on Dunham's horn or horns. His was a very sensationalsounding trumpet style, yet too few of the very good arrangements written by George (The Fox) Williams spotted Sonny sufficiently. He could also play excellent trombone, yet this horn was pretty much subjugated to playing with the section.

Perhaps it was all part of Dunham's apparent inability to let himself and his bond go. Off the stand he was a bright, articulate, enthusiastic, with man. On the stand he came across a anious affectedly cool, and this unfortunate posture seemed to be reflected in almost everything the band did. Perhaps he was much nore self-consoisus and ill at east than any of us suspected. Whatever the cause, neither Dunham nor his band ever realized their commercial or musical potential.

Sonny Dunham with vocalist Harriet Clark



Billy Eckstine

BILLY ECKSTINE, whose name was Eckstein until some nightclub owner decided it looked too Jewish, had a modern, swinging band during the mid-forties. He had been sineine with Fari Hines for a number of years when one of his fellow bandsmen, Dizzy Gillespie, suggested to Billy that be ought to go out with his own crew.

It was a sensible suggestion, because Billy, an outstandingly handsome man with a great deal of charm, had built up quite a following not merely among musicians, who admired him as a person and as a singer, but also among a scement of the public that followed the izzz-oriented bands.

In the spring of 1944 Billy left the Earl, He took with him the hand's chief arranger and tenor saxist, Budd Johnson, who, along with Gillespie, became one of the two musical directors of the new group. So great was the emphasis upon instrumental music and what was then considered to be progressive iazz that Billy's strone, masculine but hiebly stylized vocals were often subineated to the playing of some young, budding jazz stars like Charlie and Leo Parker, Miles Davis, Art Blakey, Fats Navarro, Howard McGhee, Kenny Dorham, Lucky Thompson, Gene Ammons and Dexter Gordon, And for a while Eckstine also featured a timid young girl vocalist with a marvelously clear, vibrant voice. To this day Sarah Vaueban still looks back fondly on her association with the band and credits it for much of her musical develop-



Singing bandleader Billy Eckstine serenades then-rising singingdancing star Sammy

The Existine band was an exciting one, especially for maximum and final was appreciated in boppins assents. Offermaturely its recordings were horendous. It was signed to a couple of minor labels, one of which seemed to be tring for a new sound by pressing its discs off-enters, while the other recorded Billy in such a small, dead studio that the band sounded as through it were trying to both was you of from under a pile of blanker. Consequently much of the exposure that the outlit needed was not forthcoming, and even the properties of the properti

On recordings, Billy sang numerous ballads, many of them too pompously and backed by pedantic, overly precious-sounding arrangements. To satisfy his fans he also recorded some blues, but none approached the popularity

of his earlier "Jelly, Jelly," which be had waxed with Hines.

Billy was in a dilemma. Ballads interested him commercially. Bop intrigued

him musically. But the blues bored him. "I have blues when you but they have bright help distributed by the blues bright help distributed by the blues when the blue bright help distributed by the bright

The low of hyp modoshedly swayed likly too much for his band even to achieve a shyle that would set tim of a sanger. He did play no coasional valve trombone. "Heed the sound of it, maybe because it's a low instrument," exclaimed Billy whose own vocal lower register was often a round of rare beauty. He seemed constantly to be trying to convince everyone, including the same of the same of

a sense of relief about the demise of his band. "You feel so much freer singing by yourself," he said. "You're not constantly singing in tempo; you get a chance to express yourself more fully. I like it better than singing with my own band. 'They' wanted me to get a commercial band, to be a background for my singing. So what happens when I'm not singing? They'd be playing some old-time stuff, and I wouldn't be on the stand. I decided the best thing was to do a single and go hear Dizvy for kick."

During the post-big band period, the Gillespie band scored more of a success with its modern sounds than Eckstine's, playing basically the same sort of big band jazz, ever had. "We were trying to play music," Billy concluded sadly, after the demise of his big band, "and I guess it was a little too early for that."

How right he was!



Duke Ellington

WHEN the country started latching onto the big band sounds in the midhirties, it was merely discovering the music that Duke Ellington and his band had already been playing for close to ten years—but to none of the rewarding hoopla or fanfare that greated appearances by Benny Goodman, Artes Shaw, Tommy Dorsev and the rest of the white swine bands.

Such industry heaped upon those "Senuy- and Artie- and Tommy-Come-Lutelys" must have been discoraging for Ellington, whose ordestra, even then, was regarded by most musicians and juzz followers as the best of all the big bands. I asked him recently how the suddin popularity of the new bands affected him. "Competition," he said, "only makes yop play better. Beddos," he added, "a goy may go to a lot of fancy restaurants, but he abovays comes home to that soul foods."

Duke's analogy contained a touch of irony, For, though most of the swing bands could play in fancy restaurants and hotel rooms, Duke's, like numerous other black bands of the thirties, was not accepted in most of such spots. How did he feel about that? "I took the energy it takes to pout," he said, "and write some blues."

The biggest influence on the popular swing bands was Fletcher Henderson, who had temporarily left his band to create Goodman's new style. "You what," Duke confided recently, "my big ambition was to sound like Fletcher. He had such a wonderful band, But his was basically an ensemble group, and in our band the soles—you know all the various stars we have had—always dominated everything."

Ellington has often credited his sidemen with the success of his band.

Elington has often credited his sidemen with the success of his band, But those who knew Duke and his music best—and his includes those very sidemen—will invariably rell you that what has set the Ellington's apart from, and almost always above other bands, is just one thing—the brilliant conductor-composer-arranger-pianist-bon vivant and leader of men, Duke Ellington himself.

A wonderfully warm and witty and urbane gentleman, the Duke was creating his own particular jazz sounds as far back as 1924, when he had organized his first small jazz band. Two years later it had developed into a twelve-piece outfit, playing music composed and arranged by its leader. And 187 this was the role it was to play ever after, that of an interpretive instrument for the unique material that came from Ellington's fertile mind, material sometimes geared to the general public but often too advanced to be understood by those more readily attracted by Paul Whiteman and Rudy Vallee and the simpler swing bands that followed them,

The general public may have preferred the Duke's more commercial competition. Not so, though, the jazz musicians and the leaders of other big bands. This intense admiration and respect was impressed very forcibly on me a few years ago at a benefit in New York's Jazz Gallery, attended by a large number of music's leading figures, Many of them were introduced. Some performed. Some merely took hows. And the applause ranged from polite to enthusiastic. But when Duke Ellington was introduced, it was something else again. The club, which was jammed with a cross section of musicians and fans, ranging from the coolest hippies to the most mellow old-timers, broke out into more than polite or even enthusiastic applause. It rose to its feet and gave the Duke a standing ovation that made the message quite clear: "Duke, you are the Greatest!"

Outside America, Ellington has found even broader scelaim. There no other band in the history of American music has ever been revered so warmly and so consistently. One reason for this, of course, is that jazz, as an art form, has generally found much readier acceptance abroad than at home, Certainly it is significant that long before Duke Ellington had ever been received at the White House, he had been accorded magnificent recentions by the leaders of numerous foreign nations, including the King and Oueen of England!

If Ellington was all that great, why then were other bands more popular back home in America? How come he won England's Melody Maker poll in 1037, while in the United States, Benny Goodman and Artie Shaw and others continued to top him?

Not being permitted to play in spots open only to white hands certainly was a big reason. White bands not only could play in person for more people in more places-hotels and theaters especially-but they also were given greater exposure on radio, both from the spots in which they played as well as on commercially sponsored series.

And there was another important factor-the Ellington hand's comparatively slight concern for the current commercial pop tunes, which meant so much to the average American. The image and the music of Ellington's band had been built around his own compositions and the band just wasn't especially interested in the era's musical trivia. Thus, for the many who insisted upon hearing most of the latest sones. Duke's hand was not entirely acceptable.

Not that Ellington refused to play pop tunes. He performed a select quota. including those-many of them exceptionally good-which he, himself, had written. For he felt then, as he still feels today, that in order to develop



it is important not to close oneself in an ivory tower hut, instead, to try earnestly to communicate with people. "That's why," he told me in an interview a few years ago, "it still means so much to me to go out and play for people in person. It's a give-and-take-proposition. You make them feel good. and then you feel good when out somewhere in the provinces a doctor, or a car washer, or a farmer may travel two hundred miles just to hear you. And then they start talking to you, and usually one of them says, 'I liked that last record of yours, hut you know the one that really knocked me out. . . .' And he mentions something you haven't even thought about in a long time but you've always liked, and you realize here is a real listener."

Ellington himself is also a real listener. In another interview he told me, "The higgest thing I do in music is listen." He was referring only in part to what other musicians were playing, "While I'm playing," he added, "I also listen ahead to what I will be playing. It may be thirty-two or just one or merely an eighth of a har ahead, but if you're going to try to play good jazz, you've got to have a plan of what's going to happen."

The chief planner of the Ellington hand has always been its leader. Without his men, though, he would he lost. Keeping them has often incurred a tremendous financial hurden on a man now in his sixties who could easily afford to retire and live off the royalties of his recordings and many hit songs. "But," he explains, "without the men what could I do? I could keep on composing, something I always intended to do, but then I'd have nobody to play the things I write so that I can hear what they sound like." Without his hand Duke Ellington would be a lost man. It is a luxury be can, fortunately for him and his loyal musicians, afford to keep.

Many of them have been with him for many years. Harry Carney, the handsome, quiet, eternally youthful-looking haritone saxist joined in 1926. Two years later dour-faced, whimsical Johnny Hodges brought his alto sax into the hand. The following year Cootie Williams, he of the famous growl trumpet, joined, and in 1932 Lawrence Brown with his sensuous-sounding trombone became a member. All four are with the hand today, as are various other veterans with more than twenty years' service.

Playing with Ellington's hand entails more than just following Duke's directions. His manuscripts are invariably tailored for the particular musicians in his organization. Many times his new works do not arrive for a first rehearsal in finished form. Duke will experiment as he is running them down. making what he deems to he appropriate changes. Sometimes this turns into a team effort, for the men, especially those who have been associated with the hand for any length of time and are familiar with Duke's ideas and routines, readily offer their own suggestions. Duke listens to all, accepts some. rejects others.

Freedom of expression, Duke's and that of his men, has permeated much of Ellington's music. Any arrangement is subject to change, sometimes even without notice. This fluid approach can be very mystifying to the less-initiated Ellington sidemen. At Sours, who played tenor say in the band in the early forties, once described what faces an Ellington newcomer: "It's not like any other hand where you just sit down and read the parts. Here you can sit down and read the parts and suddenly you find you're playing something entirely different from what the rest of the band is playing. It's not logical. You start at the beginning of the arrangement at letter 'A' and go to letter 'B' and then suddenly, for no reason at all, when you go to letter 'C,' the rest of the band's playing something else which you find out later on isn't what's written at 'C' but what's written at 'J' instead. And then on the next number, instead of starting at the top of the arrangement at letter 'A' the entire band starts at 'R'-that is, everybody except me. See, I'm the newest man in the hand and I haven't caught on to the system vet."

The reason for many of the changes in routine, Sears explained, is Duke's willingness to accept suggestions after the arrangement has already been written. "The hand plays it through a few times and then one or two men come up with ideas for changes and soon the whole routine may be altered and the brass is playing a different figure behind the sax chorus, and the part that the trombone is playing is out entirely because it has been given to the baritone sax, which had been playing a part that had some to one of the trumpets in the first place. After a while you feel you're not reading just a musical arrangement but a road map as well."

Drummer Louis Bellson, who has played drums for Benny Goodman, Tommy Dorsey, Harry James, Count Basic and Ellington, has also stressed the great impromptu feeling that has always permeated the Duke's band. "There was something different every night," he recently told me. "Duke always gave us a great deal of freedom. I learned a lot about tempos and blending from Benny and Harry and Basie, and about endurance from Tommy, But from Duke I learned the importance of sound. Playing with his band was the highlight of my career."

The Ellington career, itself, has had so many highlights that it's just about impossible to list them all. One of them occurred in 1933, just before the hie hand era began, when his band toured Europe. As Barry Ulanov wrote in A History of American Jazz (Viking, 1952), "Everywhere he went Duke was received with such adulation and ceremony that it was inevitable be should rub noses (figuratively) and indeed play some jazz (literally) with two future Kines of England, the Prince of Wales and the Duke of York." (For a complete biography of Ellington through 1946, Ulanov's book, Duke Ellington, published by Creative Press, is highly recommended.)

At the time the general public was becoming completely conscious of big band sounds. Duke was recording his for Brunswick. During that 1035-1026 period he had a wonderful, tightly knit group whose personnel varied very little and which produced such works as Duke's "Reminiscing in Tempo." a two-sided recording that traced Ellington's interpretation of his musical

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history. "Chrinica Lamout" and "Esfoss of Harlem," two pieces that the trunced clarificitis Bursey Biggad and trumpted Cookie Williams respectively; and several more sides containing outstanding performances by Ivy Androno. The bright, port, metall-counding injust mot would the basid so wouderfully, by west a sink, bright looking young lody whote appearance contrasted shurply by the sink, bright looking young lody whote appearance contrasted shurply by many the sink of the sink of

of Williams and Rex Stewart.
For a while during 1937 the band recorded on the Master label, which was For a while during 1937 the band recorded on the Master label, which was long been associated with Ellington in a business capacity and who, for reason best known to Ellington, harts composer credits on a great many of Dukle's hit tunes published by Mith Music, Some using any law sixted by a friend to once with him to a purry at Milli's Master and the state of the stat

By the end of 1937 the band had returned to the Brunswick label and immediately recorded another important two-sided Ellington work, "Dintinucado in Blue" and "Crescendo in Blue" which Duke frequently uses even today when the feels like stirring up a crowd to some sort of treaty. This was also the period during which the band recorded what remains for me the most subtley swinging of all Ellington sides, a comparatively simple, little-known work called "Steppir lint obs wing Society."

Through 1938 the band continued to make many records for Brunswick. It also continued to play, as it had been doing for so many years, places that were actually far below the stature of its music. True, musicians the



The Duke's Ivy Anderson and Jimmy Blanton

world over considered Ellington's the greatest of all bunds—It again won the poll of England's widely distributed music paper, The Melody Maker, while Goedman, Shaw and others continued to sweep American contest—but enough of the public never had a chance to hear the Ellington band in persons. It did play theaters—many of them—but in New York, for example, where the big stage-show broases were the Paramount and the Strand, the Ellington band did well to make it at Lovely Statte.

In 1939 many changes occurred. One of these concerned bookings. For years these had been headled by the Mills office, to whom Duke fel the owned a debt of gratitude, especially to Irving Mills for his faith in the band during its early days. But the office had limited contacts. With his plands doing so well all over, Duke must have felt that his, too, should play some of the top 1964, he had not been still be to the play of the play of the play of the play of the his play of the play of the his play of the play of the his play of the play o

Musically the band underwent several changes, too. Duke discovered a magnificant young basist, immy Bianton, whose playing inspired all the members of the orchestra and with whom Ellington recorded several duke sides. Ben Webster, who had recorded occasionally with the band, was made a permanent member of the sax section, and his inspiring, highly emotional solos also helped bring new fire and inspiration to the organization.

But the most important addition of all was a young piantist and arranger out of Pinthurght, This was Billy Straphorn, how was to become Ducks' musical confidant and often his collaborator, his protégé and also the creator of some of the finest music the band very referrented. Straphorn proceeded to write many arrangements for Duck, especially for by Anderson and a hand-some hardner who justed solverly threating. Healt beliefs, the also composed concerns the control of the proceeding of the pro

In 1940 and during the next two years the hand recorded many of its greatest dest, including Ellington composition like "Jack the Bent," "Cotton Tail," "All Too Soon," "Warm Valley," "Just a Settin' and a Section', "Periodi," "C. Jan Blust," plas two Blust, "Just two Blust, "Dake the Belgie" and "Take the A Trant, "which soon became Duke's theme. During which the Bent Tail to the A Trant, "which soon became Duke's theme. During the Bent Tail to the A Trant, "which soon became Duke's theme. During the Bent Tail to the Bent Tail

Duke's output as a composer of hit songs was immensely impressive. In addition to hundreds of strictly instrumental compositions such as his early "Black and Tan Fantasy" and "Creole Love Call" and "The Mooche," all of which the band still plays, he also wrote "Mood Indigo," "It Don't Mean a Thing II It An't Cot That Swing, "Sophisteasted Lady," "In My Solitude," "In a Sentimental Mood," "I Let a Song Go Out of My Heatr," "In Beginning to See the Light," "Sixta Doll," "I Got It Bad and That Ain't Good" and "Jump for Joy," What about "Things Ain't What They Ued To Be?" No, Duke didn't write it. But his son, Mercer, a quiet, handsome, talented man who lived in the shadow of his father's brilliancy, did.

Probably the most important work that Duke wrote in the early forties, and to some his most important of all, was a three-part suite called "Black, Brown and Beige." Subtitled "A Tone Parallel," it was debuted in a glamorous

concert in New York's Carnegie Hall on January 23, 1943.

The band had made practically no Nov York appearances for a couple of your before the concert, and a unstigution and instruct not high. Produced for the benefit of Ressian War Relief, the affair attracted a capacity crowd, because the proposed transgelicatory, "Black, Rhown and Beggi" hatted almost forty, been deposed to regulatory, "Black, Rhown and Beggi" hatted almost forty, been deposed to the proposed to the proposed to too no pinuo, singer Betty Rocke, saxists Hodges, Carmey, Webster and Toly too no pinuo, singer Betty Rocke, saxists Hodges, Carmey, Webster and Toly Hardwick, tromboins Brown, Trule and Joe Circhey, Smy Nanton and trumpeters Rex Stevart, Harold Baker and Ray Nance. The great basis to the proposed to the proposed to the proposed to the proposed to be the proposed to the proposed to the proposed to the proposed to be the proposed to the best proposed to the prop

Barney Bigard, the fluxer clarinests, has also left before the concert, and during the months the followed, Webert, Harnbeck Sewart and Brown also departed. And yet, the band, spurred by Dack's leadership and the nucreating flow of his insigning music, confidenced to produce great sounds, so great, that in the August, 1943, issue of Metronome, Barry Ulanov awarded it the only A plast rating in the magazine's bishory. And New York audiences, so long deprived of an Ellington appearance, were treated to six consecutive months of his music as a clob called The Hartricean.

The years that followed were generally good ease, for Duke and his men for a while he factored two impressive singers, Belty Rocks, who could sing the blens so magnificently but whose undisciplaned artifule kept her from achieving the success due her tremendous landers, and Al Lithler, he of the deep scopes, who, though never as musicinally or polished a singer as the property of the second of the second second of the second three get integers, each especially attractive-booking and each a good supspital to the own fifth. They were Key Duck; who sang in an almost pure septimes ovice but who still imparted a feeting for jury. Joya Shurrill, an exposignification of the second property of the way says with fine rhybrian sense, and a charming ladly. Maria Ellington (no retinite of Ducks), who contributed the property of the way says with fine rhybrian closes.

The band continued to play many of the better spots. And it continued



The Duke's feminine court: Kay Davis, Joya Sherrill, Maria Ellington

to make more frequent appearances in concert halls, often enchanding its undiences with its spirited, fresh performances of new compositions and arrangements by Ellington and Strayborn. And yet there were times when the band coasted too much, disappointing its devoxed fans by dwelling on too-frequent reprises of Ellington hits delivered in typically "and-then-i-wore" luckluster style.

That is how it has always been with the Ellington band. On those formably frequent coacious when it has really been "on," it has resched musical beights that no other bands have ever scaled. But there have also been those inexplicable times when the band has played so poorty, so lacking in inspiration, that it has been difficult for those who have heard the Ellingtonians at their best to realize that this way the same errors of musicians.

Of course, sometimes it hants been the same group. Through the year the band has undergoe unsernous changes in personned, and the new men have needed time to become accustomed not marriy to the music itself but also to the attitude of the band, an attitude that at times seems to be almost furtisities, as though the men realize and accept the fact that there will be amplified to the same of the same of the same of the same of the conclusion sound like something someone else, far iss takented, worde for a group of medicare musikans who didn't care very much in the fat place.

What happens then? Do they panie? No. Do they worry? Never! It doesn't pay. Duke has impressed this philosophy on his men, just as he impressed it on me at the close of an interview a few years ago. "What keeps a man like you going at such a terrific pace?" I had asked him. And Duke smiled at me in that disarming way of his and said simply. "Because I can't and I don't.

wart to true creating." The what about that back-breaking schedule of yours?" I continued. "Doesn't that worp, you?" And that's when he started philosophizing. "Worry," he said, "is the shortest to the end of the line. Nothing's work sworring about breases worring dectory, you." But, he work work to the property of the property of the property of the se every must should. And be went on to captain the difference. "A man whole concerned," by position due, "is concerned about something he can do something about. He can solve a problem. But a man who worries can do southing because worriging in preein' pagainer. It ests, and it est only you.

Perhaps it was this refusal to worry, coupled with a willingness to be concerned-the realization that the only action worthwhile is positive actionthat enabled Ellington to sustain through all those years. Certainly the problems he had to face during more than half a century of leading a band remained immense, especially on a band that depended so much on his ability to create and control and inspire night after night. No other handleader ever did this nearly so long so well as Duke Ellington. No other bandleader created as much and contributed as much to American music. Until he died late in May of 1974 of lung cancer, he was still writing magnificent works, some devoted to the culture of other countries, others to religious music with which he was becoming increasingly involved. As jazz writer Ralph Gleason noted back in 1953 in the San Francisco Chronicle, "His is the greatest single talent to be produced in the history of jazz. I would like to predict that a quarter of a century hence. Duke's music will be studied in the schools and critics will grant him his true place beside the great composers of this century."



, Shep Fields

WHENEVER people talk about Shep Fields they always mention his Rippling Rlythm. That's not surprising, because this tricky, rick-yield style made a lasting impression on the big hand scene. But there was much more to this man and his music than just a simple expression of mickey-mousism, and eventually he showed his love of good music via one of the most remarkable,

least remembered of all the hig hands.

Slep a very relaxed person who comes across like the unde in whom you like most to confide, started his career in 1940, when, an a steply-pling healer, he replaced lack Denney in New York's Hotel Pierre. Held heen there for the replaced lack Denney in New York's Hotel Pierre. Held heen there for the replaced lack Denney in New York's Hotel Pierre. Held heen there for the result of the result of the replaced lack Denney in New York's Hotel Pierre. Held need to the result of the start of the result of t

The first engagneest of the "Velox and Yolande Orchestra under the direction of Shur Pledid" was at the wante Palmer House in Chicago, Says Fields, "Till then we had been playing nothing but stock arrangements, just like the other society hands. But there of us, Sal Gilos, our prinist and arranger, Loo Haliru, who played trumpet and arranged, and f, started experimenting. We had a lot of air time; we were bucking all those hands with their own styles, and we realized we had to come up with something Gildactive of our rown."

Such perception want't cutstandingly shrewd. However, the way Shep developed his unique style, without ever creating anything really original, turned out to be a masterful hit of adapting. He recently confessed all in his sumptuous office in Beverly Hills where he has become an important cog in Creative Management Associates, one of the country's top talent outfits.

He and his arrangers hegan listening to the more successful sweet bands. They heard the solo trombone glissing in Wayne King's orchestra; they took that sound and transferred it to the solo viola in their hand. They heard Eddy Donlin's flowery right-band embellishmens to the piano; these they assigned to their very thereth concedional, largy Sachina who, Shap notes, "played well with his right hand only neryon;" They Back who shap could fill keeper well with his right hand only neryon; "They Back would with his right hand only neryon;" They Back would be the timper triplets and the distinctiveness of Ted Fills; such as the distinctive and they featured the triplet says in a new combination of fluring clariness and they fluring theoles. And one thing Shap had always liked was the effective such repetits flowers and one thing Shap had always liked was the effective sure Ferdy Grede had made of the trumbone (slong with temple blocks too) in his Grand Carnon Saker. This stylistic device they assistent to matter truments.

"We had very little money for our own arrangements," Shep reports, "and so we took the published arrangements, and I'd sing the parts we'd worked

out to the men, and then they'd write them down."

The results sounded completely original, Radio listeners responded so enthusiastically that the Mutual network gave the band many extra air shots.

"We needed a name for our style and so we started a contest among our listeners." The descriptions of the started of the s

"We needed a name for our style and so we started a context among our listeners. The first prine was a free weekend for two at the Palmer House. We had about five thousand responses and of those more than three thousand he the word 'rippling in the tite. And over four hundred of them suggested 'rippling rhythm'. Naturally we could her 'gle seach of them aprize, now gave only one. I imagine there must be close to four hundred couples around who still must hate us."

From Chicago, Veloz and Yolande went to the Coconnut Grove in Los Angeles. By then Shep felt he had built a big enough name to go out on the own. Despite objections from Veloz and Yolande and MCA, Shep quit, and on his own called Mr. Pierre, head of the New York hotel bearing his name, and got his old job back.

"On the way East," Shop recalls, "we did a one-nighter in Rockford, Illinois. One thing we'd been looking for was a distinctive sound effect that you introduce our music, one that would let everyone know right away that they were listening to ripping hythm. Ont in L.A. we bud apone into several soon trying to come up with just the right device, but.ave had_no luck. And then it happened in Rockford.

"Now this may sound corry and hard to believe and like one of those riddens move somes, but it's the truth. My wife, Eyr, and I were stitting in a little confectionary shop between shows, drinking sodas. Well, you goussed it. She's stirting there, thinking, blowing through her strew into her soda glass, and she makes that noise. Right away I knew that was the exact sound we needed to introduce our rieveline rhybor our rieveline rhybor.

It's doubtful if any bandleader has ever received more ribbing for anything than Shep Fields has for blowing through a straw. But that's exactly what he did, before every one of hundreds of broadcasts, and the ridiculous sound became the harbinger of his rippine rhythm for many years.

The band scored a big hit in New York. "There was lots of talk and interest, but no hit record—in fact, no record at all. Then I remembered when I'd been in Cbicago that Benny Goodman (sic!) had heard the band and appar-



and his musical straw

ently liked it enough to call Eli Oberstein, head of RCA Victor, and told him about us. Eli told Benny to tell me to call him if I ever got back into town. So I did and we got a recording date, and incidentally, Eli became my best friend."

The first record was a coupling of "Us on a Bus" and "On the Beach as Bla Bish." Show and riving up to Broosinger's in the Castalist ("I started there and I'd go back to see Jennie Grossinger whenever I could") when he heard Marin Block play he record for the first time on his "Make Believe Ballroom" program, complete with raves about the new band and all stors of predictions in the program, complete with raves about the new band and all stors of predictions in No. 1 not only in Block's 60 bit as also in that of the Paramount Theater.

Surphished, despite his instant success, Fields wasn't entirely happy with his band. Other successful mickey-mouse leaders remained intensely devoted to their ticks and tricks throughout their careers. But Fields, to the amazement of many of us who thought held ripple the rest of his life, grew rectless. He was, he intimated, interested in foreigning a more musical band. Of course the success of the era's big, swinging wounds undoubtedly influenced his decision, for Sheo was not only an internative musicain that also an antitre horizonsmore.

Shey's brother, Freddy, had ben deeply impressed by some records Paul Whiteman had made with just a sax section. This was the same Freddy who now heads Creative Management, who is married to Polly Bergen and who now heads Creative Management, who is married to Polly Bergen and who manages many top TV performers. Then, though, he was still at rounded player. Recalls Shep: "Freddy thought it would be a great idea to embedlish what Whiteman had recorded. So we went all the way."

I caught the band when it first began rehearsing early in 1941. Shep certainly had gone all the way. Whereas Whiteman had featured a few saxes, Flelds paraded a total of thirty-five instruments, including one bass sax, one bartione, six tenors. four altos, three bass clarinets, ten regular clarinets, nine

flutes, including one alto flute and one piccolo.

At first Shep considered filling one of the sax chairs. "But, I reasoned, why should I play if for a hundred and a quarter a week I can get a guy who can really play!"

It turned out to be one of the most musical dance bands of all time. The varied redes produced wonderful time coolse, via some fine arrangements, first by Gienn Ouser and Lew Harris, and Liete by Freddy Noble, who became heavy the content of the production of the

To play the satisfying but difficult book, Fields loaded his group with topnothen musicians. This eventually proved his undoing, because during and after the war it became increasingly more difficult to get top men to go out on the road. What's more, Fields discovered that during his USO tours the higgest reactions he received from the servicemen came from his old rippling rhythm arrangements.

Shep, the musical Idealist, had to give in to Shep, the commercial realist. As on in 1947, beds to the soda straws and the rickety-tick sounds be went. For many years thereafter be continued to ripple successfully in hotels throughout the land, continuing his career long after leaders of more musical bands had been forced to give up theirs.

But today his fondest memories still center around his multi-reed outfit. With a great deal of pride he points out that the famous musical arranger and educator, Joseph Schillinger, in one of his lastest books, "credits us with having had one of the most colorful bands ever assembled. And for a guy who'd sold corn almost all of his file, that certainly is my bigest hiral!"

x Dizzy Gillespie

DIZZY GILLESPIE often acted like his nickname during the big band era—wild, unpredictable and brash, sporting a hop beert, dark glasses and a sogoate. Yet John Birks Gillespie, tremedously creative and as uninhibited in his music as in his behavior, knew all along what he was doing. He was, as once of his fellow musicians noted, "shout as erazys as for." He was, nost of all, a tremendously inventive and inspiring musician, whose influence extended far bewond the many bus bands in which he alieved trumpts.

an ocyclen the many oil goanous in winner, ne purport unique. Dizzy's moncenformity may have been part of a huge act—none of us was ever too sure. Neither, apparently, were some of the leaders for whom he worked, several of whom refused to countenance being hit by a barrage of spitballs defitly blown from the brass section, or a young trumpeter's suddenly asking off the bandstand in disapperoval of some musical turn. And vet Dizzy



Dizzy-ther



Dizzy-later

was selom out of work, so attractive were his maiscial contribution. During the big hand era helbe wis his on in the bands of Cabloway, Duck Ellington, Billy Eckstine and Boyd Ræburn, as well as that of any one of eight "He"to.—Claude Hogistins, Les Hite, Edger Hiyes, Electher and Horace Hendens, Les Hite, Edger Hiyes, Electher and Horace Hendens, Les Hite, Edger Higs, Electher and Horace Hendens, Les Hite, Edger Alley, Electher of whom he wrote a dedicatory Carlo Hite, Woodly Now, "White became one of the juzz classics of the forties.

Gillespik influence on the big hands was stronger as a marical potentials and informat has an a lender. After forming a combon in pck, he organized as log hand. It hased only a few months because, as one writer pointed our, in the hand as a whole couldn't keep pear with Birry's frame; famingers. So he went back to leading another combo, and then, when the big band or any pint about ours, assembled an outstandingly good, modern by jazze outst hand forming his framework in the standard his frailisent, hoppinh trumped; Somp Sirit on sax, Mill Jackson Devo on congo durates of the standard has been another than the standard has been a standard by the standard has been another than the standard has been a standard by the standard has been a s

some sides for Victor (none was especially well recorded and thus all failed to project the true excitement of the music) and which worked fairly regularly during the late forties, primarily in jazz clubs and in concert.

Dizzy has always been one of the most communicative of jazz musicians, verbally as well as instrumentally. He has recognized that his has been a hig influence on jazz, though he has always been quick to point out that the late Charlie Parker and Thelonious Monk had at least as much to do with the development of bop as he did. Despite his outward behavior, he is deadly serious about his music and those who play it, and he is deeply concerned about the importance of the fundamentals of music. In the mid-forties, during the height of the bop craze, when so many young musicians were trying to emulate him. Gillesnie displayed a refreshing perspective for an idol when he warned that "some of the kids try to pick up in a single day everything that's taken years to develop. They get the superficial things but not the fundamentals. They could get something new themselves if they could find out what it is they're doing."

A few years ago Dizzy again emphasized the importance of fundamentals. while at the same time crediting the big bands for his development. He spoke fondly of his first important big band job, the one with Teddy Hill's band at the Sayoy Ballroom, with which he made his first recordings back in 1937, "Just by sitting next to Bill Dillard [Hill's first trumpeter] and listening to him and having him show me things." Gillespie related, "I began to develop. He told me how to hold the notes the right way, and how to attack and how to use my vibrato and all that. I learned not only what to do but also what nor to do. Without the big bands, kids today don't get a chance to learn like that."

Actually how much has Dizzy Gillespie learned? Enough to bring forth from one of today's most thoroughly schooled and accomplished musicians. Andre Previn, an opinion that is shared by many top jazz musicians, "Dizzy Gillespic is the perfect jazz musician," said Previn, "He is a great trumpet player. He's inventive. He swings and he has a sense of humor that jazz should have. He bas," Previn concluded, "developed the proper perspective that comes with

maturity and confidence."

Benny Goodman

"BENNY GOODMAN and his "Let's Dance' hand are a truly great our him-fine arrangements and musicians who are together all the time—they phrase together, they him together, they wing together. And there are pleary of individual stand-ours—Papa Benny's clarins, Helen Ward's vossles, Green Krups's drums, Frank Frocks's piano, Jack Laecy's trombone, Pecuwe Erwin's trumpet, Arthur Rollini's know as, ad infinition. "... wonderful."

This raw appeared as part of the first column I ever wrote for Meronome. It was in the March, 1925, issue, and, after it came out, fine Gredin, be assistant advertising manager, took me aside and said rather solicitously, "You know, you made a similate in your column. His name in Merony Coolman, it's Al Goodman," That's about how well Benny Goodman was known at the time—certainly not as well as All Goodman, who as conductor on several regular radio shows was far more familiar to most American—sincluding cons Greiff.

Benny's band, of course, hadry been mixing much notice or an impressioncacept on the few jazz instituted who had bought some of its few Columbia records and who might have cought it at Billy Rose's Music Hall. There a radio producer named De Bonnin had how heard it for much; in fact, that when his agency, which represented it. He liked it so much, in fact, that when his agency, which represented the heart is not to be a substitute of the dided to part on a three-hour marathend make band program every Saturday might, he selected Goodman's as one of the three orchestras. The other two were those of Xadret Cangst who provided the Luttin musics, and Kel Murray were those of Xadret Cangst who provided the Luttin musics, and Kel Murray guithed couries that provide party vanilla music. By our distinguished to constant least conference and the contraction of the

The program lasted twenty-six weeks. The hand was beginning to make a good reputation. Williard Alexander, the MCA agent in charge of Goodman, decided he was ripe for a New York heel engagement. He picked the Grill Room of the Roosevelt Hotel, where Guy Lombrado normally held forth. Guy had been on tour, and the spot had been occupied by the less popular Berrie Cummins' Orrhestra, which wasn't as difficult an attenction to follow.



Metronome review, "the closest to perfection this reviewer has heard in many moons. Benny and the rest of the boys have adapted themselves [to the room] beautifully; they produce a subdued type of swing that is a credit to the profession and which clicked immediately with all the varied ages the grill down there draws."

As a sample of criticism, the piece wasn't bad. Reportorially it was something else. I faintly recall now that there weren't many people in the place the night! reviewed the band, so it's possible that the band might have satisfied "all the varied ages" who were there—all twelve customers. But so far as the manager of the hold was concerned, the "new-fangled swing" band was monastrous. "Opening night," Alexander recalls, "they got their two weeks' notice."

It was a tough blow for Benry, It was tough for Alexander, too, because the young agent, who had recently speen up his own orchestra to go to work for McA, had been fighting for the band even though later Stein, the president of the present the present of the present the present of the pres

But Alexander kept plugging. He drew strong support from John Hammond, the most enthusiastic and influential jazz buff around, who had encouraged Benny to organize a band in the first place. After the Roosevelf fisseo, Willard booked Goodman on some one-nighters, and these, plus some record dates, kept the band working.

Between the middle of April and the beginning of July, Goodman cut some of his best sides, including the novel-moss Fetcher Headernean strangements of 'Blue Skies,' "Sometimes I'm Happy" and "King Potter Stomp." These sample yet insistently and incessardly workings, scores typing the bean's uple—wimple, windrigh grarmagements in which complete sections played with the desired control of the co

Of course Henderson, and other Goodman arrangers such as Fletcher's brother Horace, and Edgar Sampson and Jimmy Mundy, also allowed pleatry of room for the soloists, especially Benny, to get oft on their own. However, the arrangements still continued to emphasize the rhythmic power of ensemble sounds by inspiring the soloists with swinging group backgrounds.

The band was soon set for a cross-country tour. Before it left New York, though, two of its members, Benny and Gene Krupa, participated in a historic recording session.

As a party at the home of the Red Norses (Mrs. Norse) was Midster Bankey). Coordinan the hard Teddy Wilco. a young Negro pinnist and a Hannanod protegie, who had been playing with Willie Bryant's hand at a Hannanod protegie, who had been playing with Willie Bryant's hand at the Saroys Bullmone. His clean, well-articulated swinging skip to the thirlled Beamy so much that he had invited Teddy to make some recordings with him. That is mid-lively genny and Gene and Todgy cut the first Cut Benny Good-man Trio sides. The tunes were "After You've Gone," "Body and Souly." "Wilcom's Good Sould So

Wilson didn't join the band then. But Bunny Berigan did. And so did a fine pianist out of Chicago, Jess Stacy.

Nothing eventful happened until the band reached Denver. There, at Elicitis's Garden, where most of the top bands had been playing. Goodman underwent what he later described to writer Richard Gehman as "just about the most bumiliating experience of my life." On opening sight people started asking for their money back and the manager wouldn't be molified until the band started playing watters. It proved to be a horrendous engagement, so that what happened shortly threadter on the band's first West Coast engageerent, a non-citel stant jin Oskind, California, became all the more entithing.

For the first time the band secred a resonating triumph. People had limb op untitake waiting ope of in to have the now proup and respected with cheer to each weiging number. From Oakland, Geodman went to the most families of all West Coast ballowers, Hollywood's Paleman, for an August 21 opening. Apparently Berny will want't too sure how the bland would be received. Apparently Berny will want't too sure how the bland would be received, to be a sure of the proper parameters of the proper pass, decided to hell with plying it safe and we started playing numbers like: 'King Ponter Stong,' Wall, from hom on we wete in'!

The engagement was a smash. Kids gathered around the bandstand and screamed for more. Their cheers and the band's swinging sounds were swept coast to coast via a series of broadcasts from the Palomar. Swing was really in

Following the Paicmar, the band played seveni one-nighters, then began what was supposed to be a three weeks' engagement in the Urban Room of Chicago's Congress Heed. Three weeks' Maybe that's what the original contract called for. But Benny Goodman, now tabbed "The King of Swing," and his Orchestra study there for eight monthal When their finally left, there was only one thing the management could do for a follow-up: it closed the room and redocrated it.

While in Chicago the band continued to record, waxing one of its big hits, "Stompin' at the Savoy." This was written and arranged by Edgar Sampson, a modest, talented arranger-axist who worked in Chick Webb's band and who also composed "Don't Be That Way" and "Blue Lou," two more big instrumental bits of the day.

During this period Helen Ward recorded the vocals on several of Benny's oreatest non sides—"Goody, Goody," "It's Been So Long" and "No Other

boils?

One." For me, and, I presume, for many others who gathered around the Goodman handstand, Helen was an especially stimulating singer, visually as well as vocally. Her style embodied a warm, sensuous jazz beat, and her hody moved in a very sexy manner. She had, in addition to her physical attributes, a fine sex; and she could also poly a pretty second piano.

In Chicago the band started a new radio series for Eigin watches. It also instituted a series of Smady atternoon concerts at the Congress, and it was at one of these that Benny contributed an important hreakthrough in nece relations: without any findarie he presented Teddy Williem. Any fears he might have had were immediately dispelled by the errors's enhanciates reception and have had were interested to the contribution of the contribution of the time on all Goodnana engaseements.

on air Goodman engagements.
On April 27, 1936, the Goodman Trio recorded several more memorable sides. On the following night the hand closed its engagement at the Congress Hotel. Helen Oakley (now the wife of noted respected juzz critic Stantey Dance) commented in hex Metronome column that "the voil day has fallen.

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Benny Goodman left the Congress Hotel on April 28th."

It was hecoming obvious that Goodman's popularity was no longer confined
just to the Congress or to the Palomar. The results of Metronome's national
swing hand poil showed Goodman topping the popular Casa Loma hand by

nearly 2 to 1. Following its Congress triumph, the hand returned to New York, added a brilliant, young trombonist, Murray McEachern, made some more records and continued its radio commercial. Then in early summer, it returned to Holly-wood to hegin work on its first movie, The Big Broadcast of 1937. While there it took on two extremely exciting musicians.

One of these was a hig, burly tenor saxist with tone and attack to match. He was Vido Musso, one of the few members of the Goodman hand who was not a thoroughly schooled musician but who like exciting juzz and who was such a delightfully distarring character that Beamy never seemed to have the heart to let him go. Besides, who else could regale the bandsmen with stories about "hosts that drowned" and visits to dortors who "diameed" his

The other new entry was the drummer with Les Hile's hand, who happened to he a pretty fair whraphone player too. At John Hammond's suggestion, Benny went out to hear Lioned Hampton play. He immediately offered hin a bip, thus enlarging his trio to a quartet. In August of 1936 the new group recorded its first sides, "Dinah," "Moonglow" and "Vihraphone Blues," he latter a head arrangement that also featured Lioned on some original hales

lyrics.

When Goodman opened in October, 1936, in the Madhattan Room of the
Pennsylvania Hotel, Benny's New York fans finally got their first chance to
listen to the band in person. Night after night they crowded into the Madhattan Room, down in the hotel's basement, It wasn't as sumptious or as



The original Goodman Quartet: Lionel, Benny, Teddy, Gene

glamorous as the Café Rouge, which opened a year later, but it had fine acoustics and its small size and low ceiling lent an aura of immediacy conducive to jazz listening.

Those were thrilling nights down there, made all the more so after several weeks when young, gaunt Harry James, fresh out of Ben Poblack's band, was added to the trumpet section. Chris Griffin had already joined in Agril, and shortly before the Pennsylvania opening Benny had beard and hird a big-toned, blasting trampeter, who blew out of the side of his mouth and yet managed to spart the entire Alex Barths hand, which had been playing opposite Geodman on Atlantic City's Seel Pier. This was Ziggy Emnia, a colortal, crudualistic, cityar-pooking extrover.

When James and his diving horn joined in December, set murely the brans section but the entire hand started jumping as it over had before. Besides being an inspiring leaf trumpeter and an existing solest, James was also an excellent reader. Goodman must have been tipped all by his old bost, Pollack, because, according to Harry, when he arrived in Not Work and called thempt, to be a second to the second proposed of the second proposed to the second on down and play tonight. "Harry did, and that night out of the great trumpet sections of all time was born!"



Gene swings, Harry blasts, Ziggy dreams

People used to argue about who was playing the potent lead trumpet in that section—Harry, Ziggy or Chris—For each could blow with convincing brilliance. Some fans persisted in crediting James for everything. But they were wrong about two-thirds of the time. James explained in bis Metronome column of June, 1048:

I'm just one of the lead trumpeters in the band. There's no definite rule about dividing the first book, either—nothing like Chris taking all the pretty tunes and Ziggy and I dividing the ride numbers. We just get the first parts in rotation. If an arrangement comes in and it's Zigy's turn to get the lead, he takes it, if it's Chris's turn, he takes it, and if it's no turn. It's handed over to me.

The funny part is, though, that most people can't tell just by itsening which one of us is playing lead. And it seems funny that we should have such similar tones and style when we play so differently. Chris has a one-third top, two-thirds bottom embouchers. Ziggy's is two-thirds top and one-third bottom and dangerously close to his car, while mine's a slightly off-center, half and half, ouffed-out-sheet affair.

The band was a smash hit in the Madhattan Room. And when it went into the Paramount Theater shortly thereafter, the fans started lining up outside at seven o'clock in the morning, yearning to get inside to hear their idol. Some fairly hysterical scenes followed, with kids dancing in the sistes while up on the stage the Goodman gang blew its killer-diller arrangements.

One reason the band sounded especially good was that the personnel had atta been firstly at For month there and been no changes. Only in the vocal department was there a murmar—when Helen Ward became engaged to wealthy jaze redunsits named Albert Mart. Realizing that the would soon laws. Beeny began looking around for another singer. By the time a November to be the work of the single properties of the pr

Deca Records, for whom Ella recorded with Chick, found out what had happened, they threatened to sue. So the three sides were promptly recalled and for years remained collectors' items. Not so, though, the fourth side, "l'ain't No Use," on which the band used another vocalist, Benny Goodman. How well did he sine? The sone title eave the answer.

The vocal chair found no steady sitter for several months. Benny was considering Beatrice Wayne, who sang with the Kay Thompson group and who later shortened her name to Bea Wain and joined Larry Clinton's band. Helen's first replacement was Margaret McTne, who was soon followed by Frances Hunt, a good singer who'd been working with Lou Bring's orobestra. However, again romance interfered, for Frances loved Lou and Lou loved Prances, and so her teturated to his band and married him.

Next came Peg LaCentra, who had been singing impressively with Artic Shaw's band. Apparently she and Benny didn't bear ear to ear, and in a few weeks she was back with Artic. Then came a very voluptuous girl, Betty Van, who could sing fairly well. Finally, in the summer of 1937, Benny found Martha Tillon and his weed problems were solved.

The conclusion and any parasities when corrections.

The conclusion assume a procession when corrections are not be confirmed in the confirmed and the range of the first nights with the band, the range of the confirmed and the c

Of course, Benny could be presty foreignful, too, and the stories of his absentmindedness have become kegendary among jazz musicians—like the time he builded a taxi, opened the door, got in, as back in his seat and asked the should a taxi, opened the door, got in, as back in his seat and asked the driver, "How much do I owe you?" Or the time he and a friend took a coughe of gifs to an inglithed and when the grifts, apparently wanting to go to the ladies room, said, "Will you excuse us, please?" Benny replied, "Why certaishy," and got up and walked sways.

Contray to shard one might expect, Benay is quite aware of his tendency to fog up. At lunch some years ago he told two of his favorite stories about himself. One concerned his earlier days in New York when, walking along Fifty-shird Street after a suowstorm, he noticed an open Ford convertible parked afte two than and filled with show. "The poor jerk," he murmared to himself, "leaving a car out like that all night." And then it suddenly hit him. It was his own care.

The other story concerned his being joited out of a sound sleep one night in his Pennsyvania. Heat or soon. "We'd been doubling at the hotel and at the Paramount Theater. It was quite a schedule, and each night I'd go to bed right after we finished working at two so that I could get some sleep. But on this particular night I was awakened by a pounding on the door. I got up and asked who was there. It's the wateer from Tony Pastor's, a voice said. You didn't nay wour cheek and we followed wou here: We talked heak and forth.

a while and then I decided to open the door to let him see I'd been in bed. Well, when I opened it, I found nobody there. But standing in front of the door to the next room was this guy in a waiter's outfit. He'd been talking through one transom and I'd been talking through the other!"

Benny's foggliess or absorbanishedness has often been taken for nationas, Now, Benny has never been Known as the most tactiful man in the word, and at times be has been quite thoughtless. But often his vagaceness and scenningly tude behavior have been caused by nocling more evil than simple prescoupation. For Benny can and does easily get lost in whatever he happens to be concerned with at any particular moment, so that his lack of communication with scennous who might be thinking about semething other than what Benni with scennous who might be thinking about semething other than what Benni promoted in the bennified of the scenning of the scenning of the scenning of the scenning of the promoted of the scenning of the scenning of the scenning of the scenning of the promoted of the scenning of the scenning

During the band's stay at the Pennsylvania, Goodman came in for some caustic criticism, with one musician's trade paper running an editorial titled "Is Benny Goodman's Head Swollen?" and discussing "the universal expressions of distike for Benny among musicians, bookers, publishers and other

band leaders in New York."

At Metronome we interviewed several of those "other hand leaders" and



Artic Shaw: "That statement is stupid; it's out of the question; it's just not so. Benry has a lot more on his mind than he used to have, but he still doesn't come close to having a big head. Anyway, anybody who makes a crack like that is likely to make the same sort about any orchestra leader, and I'm going to protect myself, too!"

Tommy Dorsey: "Hey, that guy's so busy right now he doesn't know if be's coming or going most of the time. I just saw him the other day and be bad nothing even remotely resembling a big head."

Glenn Miller: "Benny and I came to New York together. We roomed together when we were with Ben Pollack. He was a swell gent then and be still is one today. You've got to really know Benny to appreciate his many wonderful qualities."

Not only among bandleaders, but among sidemen and just about anyone else who has worked with him, Benny Goodman has emerged as one of the most controversial of all the personalities who made up the big band scene. And the fact that he played an important role emphasized anything he did just that much more.

Appraisals of Goodman by his former musicians vary from "be's a pennypinching so.h." to "he's absolutely the greatest." One thing almost everyone agrees with concerning Denny is that he does watch a buck-very carefull. Even when be was at his richtest, he was constantly trying to burgain with musicians about salaries. Today some of them still harbor resentement; other, especially some of the veterans, lough it off with a shrug and a "that's Benny for vou, so what are one one to dop'.

Some probe a little deeper and comprehend that a self-made man, someone brought up in a very proof multip, as Benay was, in serve likely to love the instinct or the impulse to bargain and fight for the best deal he can get, no matter with Woom and for what—even if the basi is made and commutes between a beautiful home in Connecticut and a sumptious lists Side apartment in New York.

The turnover among musicians in the various Goodman bands was quite bigh, but the cause want's usually money. Most often it was more Benny's penchant for perfection, coupled with a low tolerance level. If musicians delivered consistently for Benny, they seldom had trouble with him. But those who didn't, especially those who goofed because of lack of effort, received what but become well known among musicians as "the Goodman

The "ray" is best described as "a fish stare," with which Benny seems to be not so much as looking at a person as looking through him. For anyone feeling the least bit nursure or the least bit guilty, such a look can be quite unpervine, especially when it comes from the boss.

Harry James and I were discussing this look recently. "He used it only on some guys," Harry explained. "And then there were some guys who thought be was giving them the ray when he really wasn't Instead, he'd be looking in

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their direction, but at the same time he'd be completely occupied about something else, usually something about music, and he'd actually be looking off into space."

Goodman himself has often admitted that he is a perfectionist and that musicians' mistakes, especially the careless ones, bug him. "I'll never be satisfied with any band," he told me in 1946, "I guess I just expect too much from my musicians, and when they do things wrong I get brought down."

Unlike Tommy Dorsey and Glenn Miller, Goodman seldom blew his top at his musicians. His method was more subtle. When a musician displeased him. Benny would usually just ignore him, a sort of negative method of informing the musican that he was in trouble. Frequently the situation would become so uncomfortable that the musician would quit. Thus Goodman did not actually fire many of his men; usually what happened was more like a passive fadeout

"Very few bands I've ever had," Benny admitted just a few years ago. "didn't squawk about somethine."

One of the biggest squawks ever let out from the Goodman bandstand came from Benny's famous drummer. Gene Krung, on the stage of the Farle Theater in Philadelphia, and it marked the beginning of the gradual breakup

of what many refer to as "The Original Benny Goodman Band." Just before then, though, Benny and his men had participated in one of the greatest triumphs ever registered by a swing band. This was its famous

Carnegie Hall concert.

The band's fame had been spreading and spreading, thanks to its recordings. its numerous air shots from the Pennsylvania and its new half-hour primetime radio commercial, "The Camel Caravan," on which it was allowed to play all its best numbers with practically no sponsor interference. It was a wellproduced show, with commentary by such respected literary figures as Clifton Fadiman and Robert Benchley, plus some brilliant special material by Johnny Mercer, to give it additional class.

What next? "How about Carnegie Hall?" suggested publicist Win Nathanson, Benny hesitated, Willard Alexander was enthusiastic, Sol Hurok agreed to promote the bash, and Metronome announced that on January 16, 1948. the Goodman hand would be "replacing Jack Barbirolli and his Phitharmonic Cats, the regular band in that spot,"

Before the concert Benny made a couple of personnel changes. Murray McEachern had some over to the Casa Loma band, so Goodman brought in Vernon Brown. At the same time he replaced Vido Musso with Babe Russin.

After tabbing the concert "a howling success," my Metronome review noted that "It started off a bit gingerly. Benny, quite nervous, beat off 'Don't Be That Way' a bit too slow, and for one chorus it was quite obvious that his men were neither relaxed nor in any sort of a groove, Suddenly, though, Gene Kruna emitted a tremendous break on drums. The crowd cheered, velled, howled. Gene's hair fell into his eyes. The band fell into a groove, and, when



Backstage at the "Camel Caravan": unidentified paunch, Allan Reuss, Ziggy Elman, Johnny Mercer, BG, Gene Krupa, Murray MacEachern

it had finished this fine Edgar Sampson opus, received tumultuous applause.

Now the concert was in a groove, too,"

It was a lengthy, enthusiastic review that described the great ovation the

If was a neighty, enclassion, review that disactived the great ovation that out by appliance and carefully, the animage bloomy of large during which Benny initiated Ted Lewis; the appearance of three members of Dake Ellings on State (1994) in a short cost band (Cotole Wilkiman, Johany Holego and Harry Carmey) in a short subte to Duke's music; the Goodman band's "return to the stage, from which aimsets blasted index of with Harry lames" talke Goton by Party," the aimsets blasted index of with Harry lames" talke Goton to Party," in several closers, the relaxed numbers played by the tito and the big hand concorded Teddy Wilkoy, the show-suppling outsing that followed Martha Tillor's singing of "Loch Lorends", Jimmy Mundy's "Swingtime in the Cotocker" in which all of a saudden, balening the belt, refine on high out of the motion allowed come Zego Ellinan with a transpire passage that abouting the state of the state of

There was little letup thereafter as the band approached 'the real finale of the evening. Gene, hanging on for dear life by now, began the ton-tom-toming that started 'Sing, Sing, Sing,' I was the occasion for a wild outburst. After many choruses the band began to build to a climax. As it did so, one kids after another commenced to create a new dance: trucking and shagging while stiting down. Older, pengini-looking men in traditional boxes on the sides went them one better and proceeded to sheat standing to Finally Bermy.

Sunday Evening, Inquary 16th, at \$110 S. HUROK (by arrangement with Music Corporation of America) BENNY GOODMAN and his SWING ORCHESTRA "Don't Be That Was" Edga Sempore "Sometimes I'm Harry" (from "Hir the Deck"! Dring Carus a "Sesumon Ray" (as placed a reay by the Decelord Javy Band) L. B. Edward "I'm Corrix Virginia" (as played c. 1926 by "Set" Besturbecke) "When My Buby Seedes at Me" (as played c. 1927 by Ted Lewis) "Shine" (so played c. 1929 by Louis Amistrony) Meck-Brown-Dakers "Blue Reverie" Dake Ellington "Life Goes to a Parey" Harry James-Beeny Goodreen TAM SESSION Collective amprovision by a group of solono to be unanunced. The length of the semion is indeterminate, and may include "Timer Rog" Nick Le Room "Bedy and Soul" Inha Green The Goodman True

CARNEGIE HALL

Part of the Carnegie Hall program

and Gros alone—just clarinet and drums—hit the musical highlight of the concert with both of them playing strupendous staff. Came the full brand, and then saddesly soft, church-music from Jess Stacy at the pines, reduced the reduced contrast. Berny started to laugh, had then everyfoody started to apphaud, stamp, cheer, yell, as the band went into the mumber's final outburst. And long after it was completed, they kept on yelling."

Teddy Wilson, Prevo Gene Krepu, Drawa Bengy Geodzean, Clarine

Several days after the concert, Krupa was doing some yelling too—only of a different sort and in a different place. He and Benny had been having some pretty sharp disagreements about how their music should be played. In addition, Gene had been gaining a great deal of national publicity, and possibly Benny wasn't overlowed at being unstaked by one of his men. Tempendously

popular, Gene felt he could make it on his own, and so a few weeks after the Carnegie Hall triumph and a few hours after an outburst in Philadelphia, Gene announced he was leaving.

Goodman wasn't suprepared. He immediately brief aesolar former Chiago Grummer, Davy Tongh, who instilled a new Josecons into the band with his driving yet tremendously simple playing. Berny began featuring the with his driving yet tremendously simple playing. Berny began featuring the most intense, and the contract of the playing the playin

The band's lighter approach suited two precedent-shattering engagements during the summer and fall of 1938. The first was on the Roed of the Ritz-during the summer and fall of 1938. The first was on the Roed of the Ritz-Ration Footland on the Roed of the Ritz-during the Ration Footland of the Ritz-during the Ration Footland of the Ration Foot

But for the two years that followed, life was far less pleasant for Benny Goodman. His orchestra underwent an unbealthy number of personnel changes and finally, through no fault of Benny's, was forced to disband.

Dowy Tough, the tremendously talental, sensitive, veloging drummer, didn't had long, vision of one of a series of collapses that housded him throughout his career. Dowy was an extenerdinary bonane being with many free qualities—exceptional intelligence, a keen intellect, a great wit and an amazing compassion for other people. But he also was filled with hustriffs interactions, and when those became too great to bear he would take a couple of drinks and go to pieces. After a few absences, dering which Lionel Hampton filled in for Down, Denny faulty had too it Crough ps. Duddy Schutz was his replacement, but Buddy and Beany didn't hit it oft musically and soon there-after Nick Faucol joined the band.

But the biggest blow of all was the departure of Harry James early in 1939. The reason was simple: Harry wanted to have his own band. Benny understood and even helped out financially. Brother Irving, whom Harry had replaced, earns back for a few weeks, to be followed by Corky Cornelius. And brother Harry Goodman, who bad been playing with the brand since the every beginning, gave way to use of the finest basistic of all time, Artic Bern-

stein.
There were more changes. Lead saxist Toots Mondello returned, so Hymie
Sbertzer immediately quit. George Rose replaced the ebuillient Benny Heller
on guitar. Jerny Jerome replaced Did Freeman. Several men, inciding Arthur
Rollini, quit. And Benny, in a masterful display of tactlessness, suggested to
Martha Tilton that as lone as so many were leavine, orchrans she'd like to go
many were leaving, orchans she'd like to go.

too. Martha probably didn't want to go, and certainly the men in the hand, who had become so attached to her, didn't want be to. But with Beamy acting as he did there was little else she could do. She was immediately replaced by a very vivacious and pretty Texan, Mrs. Harry James, hetter known as Louise Tohin.

The summer of 1939 wasn't an easy one for Goodman, but it was nothing

compared with the first half of 1940.

Benny's relationship with McA had nover been the greatest, but thank to Williand Alexander, the man who had believed in Goodnam from the start and who knew how to handle him ("Benny gave me less troible than any three municians! Ever knew," Alexander necessity side me), no errious trouble ever centrale. But when Williand left to form a hand department for the William Morris Agency, and Bob Crodny's hand was assigned Benny's del "Carmed Caravan" show, Goodnam wouldn't even set foot in the MCA effices or talk to any of its representatives.

Benny's recording relations also underwent a metamorphosis, and in July, after almost five years with Victor, he signed with Columbia. The fact that his friend, admirer and confidant John Hammond had been appointed an

executive there undoubtedly influenced Goodman.

Hammond had also been responsible for drawing Benny's attention to one of the greatest of all jazz musicinas, a driving, probing patient from Okia-bonat, Chartie Christian. Benny hirrd him in August, and began featuring him extensively on his small group recording. Unfortunately this heliliant musician, one of the most infentival juzz creators, remained with the hand musician, one of the most infentival juzz creators, remained with the hand proposed proposed to the proposed for any in 1921, Februatary his proposed proposed to the proposed on such great description in both perspected on such greater, "shi very," "As Long As I Live," "A Some-octol Ora" and "Air Mail Speciel."

The hand underwest more personnel changes, and several of the departners blasted Benny. Fors Mendelle, the highly respected lead sastis, who himself bad once quit the hand, defended Goodman, stating that "some of the gays haved hand to take criticism. When gays started taking it easy—well, then he just started to hear down." And the veteran Chris Griffin noted just there have the control of th

Some of Mondello's and Griffin's opinions were challenged by at least one Goodman veteran, his mild-mannered pianist Jess Stacy, who left the hand in 1939, stating, "I never want to play with Benny Goodman's hand again.

... There were no hard feelings hetween Benny and me. He's a fine gay, But it was to much of a strain. You never know just where you were with Benny, and I feel terribly relieved that it's all over." Stacy was replaced by Pfetcher Henderson, who remained in the hand for several months until Johnny Gournieri came in for the first of his two stays.

Two of the hest things that ever happened to the Goodman hand took place during the latter half of 1939. One of these was the addition of Eddie Sauter to the arranging staff; the other was Helen Forrest's transferring from Artie Shaw's hand to Benny's.

Eddle had been writing wonderfully imaginative, subtle yet ever-swinging arrangements for Red Nover's hand, and when the group broke up, Eddle, a mild-mannered, shy man, acceded to Benny's frequent offers to write for his hand. He was not a writer in the Goodman hand tradition. His was neither a simple nor a direct style. But it was so musical, so full of refreshing harmonic and contraputatil innovations, that it infused a new spirit into a hand that at that particular monent was in dozen of so wise stale.

Helen, of course, was a wonderfully warm and musical singer who had become a national favorite with Shaw's hand, which was rumored at that time to he hreaking up. She joined Benny after Louise Tohin had left to have a haby and her replacement, Kay Foster, had not satisfied Goodman. Mildred

Bulley, by the way, our a few sides with the hand Jax before Holen pixels. Neither Edden or Holen matched regaractic contributions to the Goodman hand with after the histus of 1546. Starting late in 1959, Bermy had begun to experience forcesting pain in one of the fisse, if was disposed an scintica, with his hand (the even pixyed a hendit at Chicagy's Hull House, his almost mater, with a hrace on his (2), the pain a power microsingly unbarable. He took a short leave of absence, during which Zigyy Elman led the hand, but then in Agy, 1950, he gave up the fight and entered Mays Chills for a corrective 1967, 1950, he gave up the fight and entered Mays Chills for a corrective

The hand's popularity was still great among musicians, who in the 1940 Metronome poll gave it a greater than 2 to 1 majority over the fast-rising Glenn Milker hand in the swing division, and a 3 to 2 edge over Miller in the favorite-hand-of-all category.

favorite-hand-of-all category.

During his Mayo Clinic stay, Benny was reported to have planned several innovations, including the addition of a double string quartet to his hand. The idea never materialized, but several others did.

One was the hiring of Dake Ellington's brilliant trumpeter, Coole Williams, an event of sake Singilicance that Raymond Scott work a special composition for his hand called "When Cootic Left the Dake." Williams gave the hand a trumpet spark it hands't known since James' skays. His magnifector, rich tone and his spirited drive highlighted several records by the new Goodman sextet, which sported Court Basic on piano. Coole also started with the full band and made one especially great side, a sparkling Saster original written especialty for and decileated to Coole is 18 title: "Superman."

The hand hegan reaching new musical heights. Benny gave Sauter greater leeway, and Eddie responded with some superh scores, one of which, "Benny Rides Again," still stands as one of the truly great hig hand sides of all time. I must admit that when I heard it the first couple of times at rehearsal, I

didn't have much of an idea of what Eddie was triping to do, and, in a way, a lambor this troy for this, flagring be had composed something to compile cated that it just couldn't seeing. However, Eddie and Benry and the hand worked hard and long on the piece, and as soon as I benefit the correct, I knew worked hard and long on the piece, and as soon as I benefit the correct, I knew worked hard and long on the piece, and as soon as I benefit the correct, I knew a Verlante at a king, I're Treatient, as many others did, that a new and wondroas dimension had been sidded to Goodman's music, one that can still be heard today in such Stutter-airranged reconlings as "It New Enterto My Mindi."

"More Than You Know," "The Most I Love" and Cornella." Of those who had here with the hand when Bensy had gone into the hospital, only Charlie Christian, Arite Bernstein, transpeters Jimmy Maxwell and horing Goodman, and Helen Forest were back with the reconguisted hand when it debated on October 2 st at Leishgh University, "Two weeks later, Goodman again recorded for Columbia, with a hand that included Low McGartty, the wonderful, Teguntes-like trenshessis who had been playing for Ben-Bernic, Georgie Andia a featured treat results (San Douahue had been in turmpets, sometimes Bernic Leighnen and sometimes Fleckher in Other turmpets, sometimes Bernic Leighnen and sometimes Fleckher in Other por piano, and Harry Josepe on durans.

But soon there were changes. One of these saw Davey Tough returning to the hand, which immediately began to swing mightily again. It was during this period that it recorded a Buster Harding original called "Scarecrow," which continues to stand up for me as the swingingest Goodman side of all

time, an appraisal that's hound to go challenged!

Shortly thereafter, when Artie Shaw dishanded, Benny grahhed several of his stars, including pianist Johnny Guarnier, trampeter Billy Butterfield and lead saxist Les Robinson, and the hand sounded better than ever.

At Mayo Clinic Benny had also heen doing some serious thinking about serious music. For several years he had indicated that he would like to hroaden his scope as a performer. After he came out of the hospital, he did just that.

On December 12, 1940, he appeared in Carnegir Hall as guest soleist with the New York Philamonois in a performance of the Morart Clarine Concerto and Debussy's First Rhapsdy, It was so successful that Columbia issued a Masterwork's version, On April 20, 1941, again in Carnegic Hall, he was featured clarinesist on Prockoley's Overture on Yiddish Themes in a concert tale starrine Paul Robesson and stanged for the American Russian Institute.

In October, Goodman was due to conduct the Philadelphia Orchestra at Rochin Dell. The selection was a tango by Igor Stravishoy, Net José Hurch, schodaled to perform at the same concert, refused to do so, claiming Goodman had no right to conduct. The management, in effect, told Illurish to get ton, a wise commercial gesture since Benny stravised nine throusand poying customers, plus an estimated five thousand erabers, conscioused equie adequately and also performed as soloist in the Mozart Catrinet Concerto with which he had now becomes of familiar that when the wind blee his music off his stand he was able to continue purely from memory. Oh yes, the full Goodman band also performed.

Four nights later he appeared with the New York Philharmonic at Lewisohn Stadium. Since I felt unqualified to review the concert, I asked my longhaired brother, Henry W. Simon, then music critic for PM, to cover the event. Said he of Benny: "His playing couldn't be distinguished from any other longhair's excepting that the tone was better than most and he didn't seem entirely at home on the classical stuff."

In the months to come, Goodman appeared with other important orchestras -the Cleveland, the Pittsburgh and the National symphonies.

During the 1941 summer season the Goodman band participated in one of

the biggest flops in danceband history. Producer Monte Proser decided he'd play big bands in, of all places, New York's Madison Square Garden. As an opening attraction he hired "The King of Swing." The band itself was good. though few people realized it because the Garden had probably the worst acoustics for a danceband either east or west of the Mississippi. Within a few weeks the gigantic venture folded.

It was while he was playing at the Garden that Benny hired one of the most talented and exciting musicians of the early forties, a man who has since made quite a reputation for himself in the field of classical and electronic music. This was Mel Powell.

The hiring of Powell serves as a classic example of how unintentionally exasperating Goodman can be. Knowing that Benny was looking for a new pianist, I told him about Powell, who was playing with a dixicland group at Nick's. Benny suggested I bring him over to the MCA rehearsal room the next afternoon. At the audition, Benny seemed quite impressed, but after Mel had left he kept asking me, "Is there anybody better around?" and I kept answering "No, no, no!" So that night Mel sat in at the Garden and reportedly did very well. But sure enough, the next day. Benny, after telline me how well Mel had performed, popped the same question, "Is there anybody better around?" When I emphasized my flat "no" with a counte of "for Chris' sakes!" Benny said, "O.K. I guess I'll take him."

Powell became one of the bright stars of the band, recording some great sides, beginning with his own composition "The Earl," whose swinging feeling is astounding when you realize the band didn't have a drummer. Tough had collapsed again, so Benny hired the talented Jo Jones especially for the session. But the union wouldn't let Jo play, so Benny sent him home and recorded "The Earl" without any drums-killing once and for all the theory that a big band couldn't swing without a drummer. Powell recorded several more brilliant sides, including his own composition "Mission to Moscow." which turned out to be the last side the Goodman hand was to way for several years, thanks to James C. Petrillo's destructive recording ban of 1942.

Right after "The Earl" session, the drummer-less Goodman pulled a coup.

He hired "Big Ski" Catlett, who had just left Louis Armstrong's group, and Skid proceeded to impart to the band a sharply defined, swinging solidarity it hadn't known since the days of Krupa and James. His time was so sure, his taste was so pure, and the way he took rhythmic charge was an inspiration to all the musicians. Bis 6kid was outie a sinst!

Still another star of the most musical band Benny ever had was soon to join. This was Pegg Lee, whom Goodman first beard signige with a successful combo in a Chicago cocktail lounge and whom he hierd in August of 1941 when Helen Forest suddenly decided to quit. Peggs had become an integral part of the band when a few months later it played one of its most impressive or of all enzagements, the one in the Terrace Room of the Hotol New York.

or an teggenesis, for one in the terrate Koom of the ricket New Yorker, in a rare review I gave the band at that time, I noted that "Pegy Lee, in a rare review I gave the band at that time, I noted that "Pegy Lee, in the last that the integration of the ricket in the last that a great flaft for phrasing—listent to her on those last sets at night, when the hand's just noodling behind her. . . That she gets a fine beau, that she sines in time, and that she's awfully good-looking are self-revigent."

I remember many things about that engagement, including composer Alec Wide's regular visits with batches of new songs for Poggy, whom he admired greatly, a romance starting between Poggy and guitarist Dave Barbour which culminated in marriage, and a very striking lady always sitting at the same table at the side of the band

The latter was Mrs. Alice Duckworth, an attractive divorcec, who was also John Hammond's sister. Whereas John would aggraved musiciants by stiting up close to them and seemingly concentrating more on his newspaper than on their music, his sister would create the same reaction by stiting right by the bandstand and either lenting or playing gin runmy. (She was a master at the game, as I found out after having been handed something like a dozen consume, as I found out after having been handed something like a dozen con-

But Alice's interest was never so much in the band as it was in its leader, and on March 21, 1942, Benny Goodman, whom just about all of us had figured would be a lifelong bachelor (after all, who could compete with that consuming interest in music?), married John Hammond's sister.

Meanwhile, outside the busy Terrace Room of the New Yorker and inside Columbia's large recording studio, the band produced more fine sides, many of which featured excellent vocasib by Peggy—dinning like "My Old Flame," "Let's Do It," "I Got It Bad and That Ain't Good," "Somebody Else in Taking My Place," "How Long Has This Been Going On?" "Blues in the Night," "All I Need Is You" and one of Peggy's own tunes, "Why Den't You Do Richer".

Peggy was a talented and prolific songwriter, I recall one Christmas Eve when she came down to my house after work and I put on an instrumental recording by Teddy Wilson, Red Norvo and Harry James of "Just the Blues," and Peggy sat there and ad-libbed some of the most tender verses, all about



The Goodman Band at the New Yorker (late 1941):

planist Mel Powell; vocalists Art (Lund) London and Peggy Lee; bassist Sid Weiss; Goodman; saxists Vido Musso. Clint Neagley, Julie Schwartz, George Berg, Chuck Gentry; trombonists Lou McGarity and Cutty Cutshall;

drummer Ralph Collier; trumpeters Jimmy Maxwell, Billy Butterfield, Al Davis. Guitarist Tommy Morgan is hidden behind Goodman.

how she'd like to he "a little girl who plays with dolls and such, a little girl who wished she'd never had that touch," etc., etc. Peggy may have looked sophisticated and sensuous, but in reality she was rather insecure, extremely sensitive and terribly sentimental.

See and Bearmy get along very well most of the time, though there was a period when he didn't seem to approve of her phraing. This bednered her considerably, especially because she couldn't quite seem to understand what Bearny, who ward always the most articulate man in the world, was trying to tell her. One night Harry Jamuse came into the room and Peggy told him about her problem. Harry, recognizing one of the phases that Benny was inclined to go through, suggested placation. He advised her to tell Benny before her net vocal that she understood what he meant and that she'd follow his suggestion. That sing the way you've always been doing and use what happens, 'Barry and Peggy old, and when the was infainted, Benny what the hadn't been able to comprehend in the first place. How come? Probably only Benny knows, Certainly Pega never knew!

The state of the s

There were still more editions to come, however. The 1941 band remained relatively intact through a good part of 1942. Benny seemed to be playing better than ever. Marriage seemed to agree with him. His solos seemed to show renewed vitality, and if the band faltered occasionally, Benny was always there to pick it up with electrifying reformances.

In the spring of 1942 Benny took on his third bay vacalist, Dick Haymes, who made one good record of "fladho" before the recording ban. Dick report Art Lund (first known as Art London), who then was not the polished performer he turned out to be several years later on the Broadway stage, but who did record an impressive "Winter Weather" duet with Pegg. The first Goodman made vocalist (first since the very early thirties when Ray Hendricks bad

sung briefly with the band) had been Tommy Taylor.

By the end of 1942 Benny's band, like so many others, was beginning to

By the end of 1642 tenuty band, also so many others, was beginning to end the efficies of the officies of the efficies of the ends of

Apparently Benny's sentiments weren't greatly dissimilar, because early in 1943 he began replacing some of the ineffectual youngsters in the group with seasoned veterans. Besides, the latter were less likely to be drafted, and Benny, who had been classified 4-F because of the effects of his sciatica, knew he'd be around to lead a band for a while longer.

So in came the old prox—Hymic Shertzer on lead sax, Miff Mole on trumbone (Jake Teagarten and Jack Jenney played for a couple of evenings too), and others—and soon the band settled into a surer grown. For a while ir played it simple and safe, "The brans section was cut from seven to five mon, the saxes from five to four, and it featured more of the older and easier arraneements."

Gene Krupa soon returned, getting along letter than ever with Benny. Allan Ruus, need the great rhythm paintants of all time, who had played next to Krupa in the Goodman band of the thirties, returned, too, as did the religious the Krupa in the Goodman band of the thirties, returned, too, as did the religious the strength of the str

But by the end of 1943, many of the key men had departed. Gene joined Tommy Dorsey's band, Shertzer, Castaldo and Muzzillo, tired of traveling, quit to take jobs in New York. On March 9, after another battle with MCA, Benny put the entire band on two-weeks' notice and for the remainder of the year took it easy, gathering together groups of studio men to fulfill such engagements as recording for a Walt Disney film called *Swing Street* and making some V-Discs.

As producer of the V-Disc dates, I was able to see Benny in quite a different light. One of the sessions was also a radio broadcast, and especially for this Benny put together an astoundingly good group, whipping it into shape with a minimum amount of rehearsal, and turning in an excellent performance for us. More than ever I hearn to appreciate his passion for perfection

What delighted me in addition to Benny's musical talents, of which I had occurse here aware, was his attitude toward the V-Die program. Nobody was poid for making these records, and it want a laways easy to get a leader to agree to make even one session. But Benny offered to make several or them, and on each he worked extremely hard and came up, I think, with Nervo and Slam Revent.

These were the men who heceme part of the band he led in 1945, and they sood out as the most important members, act to Benny, of cones, who himself continued to play elegantly and began to come across as a more relaxed, mol-owing character as he says goong like "1% Gottla Be This or That" in a batk-kidding, half-ewinging fashion. By the call of the year, though, he was beginning to find it increasingly difficult to stiff he hand with the sort of massians who could play up to thin. For a while he featured Kall Winding molecular make the tried to profuse with minimal success in later were.

But for all intents and purposes, the great Goodman band had persul much passed out of the pieture during 1946, But Benny himself? No, not by any means. Torn Connell, writing in the August issue of Metronome that year, troced the band's career briefly, then concluded: "The truth begins to dawn. Goodman himself is as far out front as he ever was. But the band he leads King has ablicated? And long live the King?"

Berny Goodmin let his bair down to me lute in 1546. Now Berny, when he is the mood, can he the charmer of charmers. When he veltaced with people, when he tells them just how he feels and why he feels the way he does, he makes a jest and yel common seen. For editre whiched that Berny, could have given as much of himself as a human being as he did as a mention. For Berny, I discovered solvely through the years, has a great deal to give—a great deal of warmth, intelligence and understanding. What we mention has been a seen as the second of the second of the second catterney benest with himself. All this solds up to a greater person than the present of the second of the second of the second of the second of the himself to be, the second of the second of the second of the catterney benest with himself. All this solds up to a greater person than the present self-under such ways.

"I'm sick and tired of rehearsing," Benny admitted. "I've had enough of

that stuff. I guess I've just passed the stage where I want to knock myself out. For what? To get everything just the way I want it, I'd have to rehearse all the time, and even then I'm not sure I'd get it."

"Goodman to longer wants to do it the hard way," I commented. "He likes

consumant to longer wants to do it the natu way." I confinenced: "He intento spend as much time as possible on his big estate in Bedfood Village with his charming wife, Aire, has two daughters and his three stepdaughters and docur't remember their names to well. He plays termin, golf me through and keeps company with other wealthy folks. He has had his kicks, and now be wants his contentment too."

Perhaps it was just as well. Certainly by 1966, when the music world was being invaded by beppers with whom Goodman and his music had first in common, it was time for us to evaluate the man in the context of what had given to, and, I guess, had taken from his world during the past dozen years—the world which he had helped so much to create—his world of the big bands. I wrote then and would still write today:

Swing can thank Benny Goodman, and Benny Goodman can thank Swing. Swing can thank Benny Goodman for maiding possible its acceptance in a world which, before the advent of the King's reign, thought that the best wingh map between two trees in a backyard and that a beat was reserved exclusively for cops and reporters. Benny Goodman can thank Swing for marking possible his stating a huge Goodman can thank Swing for marking possible his stating a huge managers and the second, which could be sufficiently as the order amongers and the second state of the second state of the second all successible of the by Winson or Morgentian.

In the generation that followed the end of the hig band era, Goodman continued to how he clientes—constitutes in frent of a high and of youns, modern musiciant to whom he sidden related very well, sometimes in front of a group of veterans with whom he played his old arrangements, many of which sounded discreasingly dated; sometimes in frent of a smaller group with which he appeared to excellent advantage in some of the country's with which he appeared to excellent advantage in some of the country's unstart support clote, and sometimes in the role of a classical musician as he could be a controlled to the country of the country o

But it was outside America hut Benny made his most demunic contributes. In the winter of 1956—7 he towed the Fer Ent on a trip that was highlighted by a jun sension in the Royal Palace in Bangkok, during which the King of Thishand played alongshir the King of Shingh in 1958 be took a band to the Breusels Fair in Belgium, and in 1954 he made a most memorable trip, with a stand of hand-pickod juz stran, he tower Rossis, the first American band in ols so. The journey was highly successful, even though not of the property of

State Department exhibited an amazing lack of understanding of American jazz and its players.

After his return from Russia, I asked Benny if this U.S. indifference had

bothered him. His reply was direct, succent and, I believe, very typically Benny Goodman. "Of course it didn't bother me," he said. "I don't look for help. I'm not used to, being helped in America. We know our business and what we have to do. And we do it. that's all."

And Bemy kept on doing things his way during the years that followed. He continued to take groups abroad, and he continued to disagree with some of his musicians, and some of them continued to some hones, teed of at the boso. Bit most important of all, he continued to bow great clarinet and produce some of the wingingest excitement is the world of music—her at home, as well an oversean. I read expectally an early it vestices tell—which they will all coverses in Tender all points with a result of the world of music which Benny remained his original questient and now up the joint with a width Benny remained his original questient and now up the joint with a second produced to the produced p

stopesidous versions of "Tim a Daig Deeg Daskly from Diama." imment of 1973 of the Norport Jack Festivit C. International Processing States of the State State States of the State States of the State States of the State States of Personal Processing States of the State States of the State States of the State States of the State States of the States of



George Hall

GEORGE HALL is probably best remembered for Dolly Dawn. That's natural. The popular vocalist was the focal point of his band, which broadeast so consistently and often insistently for years from the Grill Room of the Hotel Taft.

In the beginning it wasn't a good band and its arrangements were usually pretty dull. What's more, Hall, an affable man who looked more like the chief buyer in a men's clothing store than a bandleader, persisted in playing an overlapping fiddle along with the band, giving the outfit the ensemble sound of a vaudeville bouse pit orchestra.

But along about 1940, after he had left the Taft, Hall began developing a better hand, composed principally of younger and more enthusiastic musicians. He played his fiddle less and left the music pretty much in the hands and horns of his youngsters. The results were more modern and more interesting.

esting.

Of course Dolly Dawn, a chubby, chullient miss, remained the band's most potent asset. She may not have always sung in tune, and purists might well have cringed at the sneaky way she attacked notes, but the gal certainly knew how to sell a song. Like all belters, she was even more impressive in person than she was on the air.

Eventually, Hall grew tired of leading. He saw a bigger potential in Dolly, whom, reportedly, he had adopted, and so on July 4, 1941, in a fancy ceremony at New York's Roseland Ballroom, where he had become a favorite, George officially turned over the band to bis protégé. From then

on it was officially Dolly Dawn and Her Dawn Patrol.

Dolly did fairly well as a leader of the band, which continued to feature young New York musicians. But the wear and tear, physical as well as financial, of keeping the unit at work soon became an unnecessary handicap. Dolly's records on Bluehrlf had been selling well. Booking ber as a single performer into nightfulbs was casier and more rewarding than trying to sall ther as a "maserrass". And so in March, 1942, she gave up her band, and the Hall-Dawn dance band dynasty came to an end.



George Hall (left) and Dolly Dawn help Mal Hallett celebrate his twenty-year association at Roseland. Ballocom manager De Bellord is at right. Palagar reads: "To Mal Hallett, a Grand Person and a Great Mastro — 1940—14 Appreciation of 20 Years of Happy Association, Roseland Ballroom, New York (Signed) Louis Brecker.

Mal Hallett

MAL HALLETT led a very musicianly band for a long time. For years his base of operation was New England, where he had settled down as a bandleader after having toured France during World War I as a member of Al Moore's band, which had been sent over to entertain the troops.

The best band Hallett ever had swung through New England and other parts of the country in the early thirties. Included in its ranks were drummer Gene Krupa, trombonists Jack Teagarden and Jack Jenney, pianist Frankie Carle and saxophonist Toots Mondello.

Hallett's hard-hitting, driving style kept his band out of the better hotel supper rooms. On the other hand, ballrooms, better able to absorb his musical barrage, welcomed Hallett. Backed by the Shribman brothers, two of the most astute bookers of all time, the band worked consistently in every major New England ballroom and in many others throughout the country.

No wonder it became known as the "one-nightingest" band of them all. Mal was an impressive-looking man. He was almost six and a half feet tall. He had long, wavy hair, which he used to push back nervously, and he always seemed proud of his long, neatly waxed mustache. To me he looked more like a circus ringmaster than the leader of one of the better swing bands.

His musicians liked and respected him. He gave them opportunities to play good music, even before Goodman made it fashionable. True, he worked his men hard and made them engage in novelties-he insisted that bands should entertain as well as play music-but his enthusiasm, much like that of an early-day Stan Kenton, was persuasive. Besides, he was a good musician who had studied at the Boston Conservatory.

Although he worked regularly during the big band era, Hallett achieved only a modicum of success. His hard-selling appeal captivated certain audiences, but to the youngsters, indoctrinated to seeing younger leaders playing an instrument rather than an older uncle waving a baton, his approach must have seemed old-fashioned

Hallett always evinced great pride in his work, and he surrounded himself with good and often colorful sidemen, like his almost lifelong bassist. Joe Carbonero, a huge man who doubled as comedian, and an almost equally 210

rotund vocalist-saxist, Buddy Welcome. Clark Yocum, who became one of the mainstays of the Pied Pipers singing group, also sang and played guitar. Mickey McMickle, who was to emerge as one of the trumpet stalwarts of Glenn Miller's band, developed under Hallett.

Throughout the later thirties and earlier forties, the Hallett band underwent numerous changes. As it continued to tour the country, it continued as well to uncover good, young musicans, and it is somewhat ironic that two of the best Mal took into his band, saxist Buddy Wise and trombonist Dick Taylor, were snatched by Gene Krupa, who so many years before hal, himself,

been a sideman in the Hallett organization.

Though the general public may have forgotten Mal Hallett, who died several years ago, many musicians remember him well and remain grateful to him for pioneering a swing band long before it was fashionable to do so, and for always treating them and their music with the respect both he and they felt they deserved.



Lionel Hampton

THE exherance and excitement and feeling of exultation that Lione Hampton contribute to any musical occasion with which he is associated are absolutely amazing. No other single performer in American jazz—and in American lay bands, too—bas as consistently and goyoutly include and imagined the follow municians and his intering audiences. For Hamp invariably projects which he performs and this asserter everyone wishin embed that music, fast or slow, screaming or sentimental, can be a joy forever—or at least as long as Lionel supports to be playing it.

Hampton left Benny Coodman in the latter half of 1940 to start his own big band. He had already been an unofficial leader since early in 1937 when he organized for RCA Victor some superb recording groups that included jozz stars like Gene Krupa, Harry James, Jonah Jones, Charlic Christophin, Dizzy Gillespie, Nat (King) Cole and, on one spectacular session, a sax team of Benny Catter, Coleman Hawkins, Chu Berry and Sen Webster.

When Liosed decided to take the plungs with a high band, he couldn't qualite make up his mind where and how he wanted to jump. Soch indecision want't entirely unpredictable, for Hamp was then and it still note for setting on the sport of the mentant. According to seconce doto to him at that films, have a band built encount the King Cole Trao. Wednesday, he said that he brought he'd take over most of Earl Hane's del band. Thready, he was looking for some saxes who doubtle on fiddle so that he could have a band that could play sweet."

The band that Hamp eventually led, and continued to lead for many years thereafter, was primarily a swinging one, a high-flying swinging one, complete with brilliant showmanship and musicianship from Hampton and a whole series of talented musicians whom be discovered and inserted into his lineups.

Throughout its career it reflected its leader's personality. Lionel played for the fun of it, and his remained a gleeful-sounding group. Often Hamp would appear like a man possessed of something or other (nobody ever



Name exactly what), and his band would reflect the same sort of inspirational feeling. As he told me during the early sixing. "Sometimes when I July Jazz, I's like a pititual inspiles comes over me." And so he will grout and groun and grind and moun as he becemes completely interned a list manif., Jazz, him, one that can carry him and his men sway. This almost happened limitically—one sight when his band was plouging its famed version of "Flyin" Home" on a barge in the Potomac River and everyone was getting highly though the property of the property o



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"Floir Home" had always been associated with Limpton, even in his Goodman days, and when he recorded it for Boxe in May of Fay it turned out to be a smash hit for him. But no record could possibly do justice to a personance of Hampy. This can be a shartering experience, withurly as well as formance of Hampy. This can be a shartering experience, withurly as well as like vibraphone mallow, then evictives to a frantic, stake kessing session on drums, and eventually climaxes the whole offairly by jumping up onto a tone-tone and disasking widdly on top of it! There's no doubt about it, Liende Hampton manue (now in lathray) as one of the most insiping and sarrely than the contract of the most insiping and sarrely manufactures.

I've been associated with Linota several times as a producer on both recording dates and on I've shows. The way the man never stops going is unturly frastantic. I recall especially one of the Times All-Star Jazz television shows we did together during which Hamps kept driving his man at rebearsal, making sure everything was going just tiple, and then refusing to quit when he should be the star of th

scalar or man; processing stoming uta.

Yet this was nothing compared with what happened on the show later on.

Yet this was nothing compared with what happened on the show later on.

Yet this was nothing compared to the show the state of the same started his solo

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how great his men were doing, that when we got on, air he torget all about

the ser mutines. Thus, after a fearer may had flighted this sixteen have and one

started to the same started to the same started to the same started to the ser mutines.



were ready to cut to a trumpet for the next sixteen, we suddenly found a trumpeter, not beginning his passage, but still sitting he has section with nothing but a blank look on his face. Hamp, it seems, had signaled the tent to go on blowing but never let us know about it. The rest of the number trumed out to be quite a video shambles, because mone of us in the control room was tharing those same "spiritual impulses" that were re-routining the entire number for Hamp.

There was one particular musician, in addition to Hampton, who injected great spirit into the band. This was a little, round pianist named Milt Buckner, who, besides playing some excellent beogie-woogie-styled piano, also wrote many of the band's arrangements.

Hamp always surrounded himself with outstanding musicians, and though these were times when the band couldn't afford to pay top salaries, the music was so much fun to play and the spirit of the band was so moving, that whenever one musician would decide to cut out, there'd always be plenty waiting to reclace him.

Himp had a good ear and a good eye for new talent, and the list of musicians he has discovered is truly an amazing one. "Weve been the beeeling place of some fine lazz musicians," he told me one day, as he redet off, with obvious pride, soch ameas as Charlie Mingas, Quincy Jones, Illinois Jacquet, Lucky Thompson, Joe Newman, Ernie Royal, Cat Anderson, Kenny Dorham, Art Farmer and many more, as well as singers Dinah Washington and Joe Williams, Joe, to be sure, never became a fixture with Hampton, he left of the place of the sure of the sure of the sure of the sure of the Williams, Joe, to be sure, never became a fixture with Hampton, he left avaroable review of the hand, commented that "Joe has a fixture with godawid tremolo which shakes the whole house when he sings. Somebody ought to tell him". Apparently Hampton did. This was also the year in which Metronome, for whom Ulanov was writing, selected Hampton's as The Band of the Year.

As the band became more successful, its music became somewhat more percentious. This was expecially obvious in April of 1945 when it performed at Carneje Hall and Hampton trotted out, in addition to his seventeem usual swinging musicians, something like three doors nonswinging strong. To some the experiment was interesting, to say the most. To most Hampton finst it was a bring-down, to say the least.

This sort of striving to do more, to create something new, to broaden his outlook, became more and more a part of Llond Hampton's life. In later years he spent a great deal of time working no behalf of and visiting Jarael, where Llonel, always an intensely religious man, has become even more of a celebrity than his own country.

Typical of Hamp's sense of dedication is an incident he related after one of his visits to Israel. He wanted to learn the sheheheyanu, a Hebrew prayer, so that he could recite it to an audience that had come to hear him blay. Before the concert started, someone wrote it out for him phonetically.

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"and I studied it and then I took my Bible and read in it and asked Gold to hip time. Then I list the prayer down on the connect of any Views and while I was playing the wind came and blew it away. But I had faith, and I was determined to receive the prayer, of I just Good my eyes and onenthing like electricity took my sout and body and I received exactly like I was supposed to, and when I got through there was great quietness and then the audience sarred applicating, and, you know, they applicated and yields to foul that might four I started in a transco."

Fight has become a large part of Lioud Hampton's life. What's more, he near hesitatis to be suppose, know he is gratful for may from or kindense or other token of friendship. There is, so far as I have been shie to determine, on an ounce of photomics in this samanfar, man, who sometimes impresse you as a kid who has never quiet grown up and then suddenly comes through as a central-kelly matter human being—natures and, in this general contribution of the large world of our may stop turning. I double, though, that even then Lincel Hampton with sup ovisingful.



· Horace Heidt

HORACE HEIDT was always an enigma to me. For years he had one of the most showmally, most corry, most successful bands in the world. And then, when those of us who liked better masic had become convinced that there was no musical hope for leidt, he suddenly began bring sence of the best swing musicians, gave them their heads, and their hearts, and wound up with a thoroughly impressive outil.

He was a difficult man for many of us to know, and the "us" included many

of the muticians who worked for him. He had what I once described as "see teleconcious, yet winning personality." He moved stiffly, almost clomally, let seemed worked of a sense of human. He smited a great deal, but it was seldom a complete smile, so that one wondered whether he was really happy or whether the mile was pix part of an antionhighty effective occuracy for an illi-st-ease leader of one of the most formidable of all show bands.

Held'th band beginnings had been in wadefulle, Darrier the twenties and

Heard's band beginnings had been in vandeville. During the twenties and the earlier thirties he directed one of the most entertaining, well-rehearned, well-paced outlits ever to grace a stage. It's significant that today few, if any, people can recall the name of a single musician in that early Heidt band. And yet everyone who ever watched it will remember one nerformer: Lob. Who

was Lobo? A trained dog!

The first time I ever heard Helds on a dance jeb was in 1937 at the Bilimore Hole in New York during a mengagement that helped establish the group as a dance rather than a stage band. The musi want very exciting, though it was disnessled, depoin a pichern ori singer, usake a 15-yehe Hagdes, the was disnessled, depoin a pichern ori singer, usake a 15-yehe Hagdes, the result of the singer of t

Some of the musicians were pretty good, too—men like Frank DeVol, who played lead sax and wrote arrangements and who since has become better known as a conductor-arranger and character actor; Ernie Passoja, who could and did play way high up on his trombone, though not always in tune; and

a guitarist wbo'd had to put aside his jazz ambitions when he joined the band. He was Alvino Rev.

Heidt's musicians were full of musical tricks. The trumpets triple-toneued all over creation; the saxes slid and slurped like Lombardo's; the three violas glissed in and out of passages; and Rey created all sorts of novelty effects with his electric outtar. While hardly ecstatic about its musical qualities. I did tab "Horace Heidt's Brigadiers the greatest spectacle in dancebandom today. You can't get away from that. In fact, if you happen to be in the Moonlit Terrace of the Biltmore, you'll find that you can't get away from them. They're all over the place. When they're not playing dance music, they're singing and playing harps and cocktail shakers. Any minute you expect one of them to come swooning down at you from the ceiling on a flying trapeze."

In looking back at the band, Alvino Rey recently admitted to me that "it may have sounded awful, but it was a great band. It did so many things, Heidt had a good feeling for playing for dancers. He was kind of clumsylooking all right." Horace segmed to try to emulate Fred Waring when he conducted. He obviously also idolized Lombardo.

Rey also credits Heidt for starting and nurturing "a family feeling." Little did Horace realize, however, how this prescribed socializing would ultimately disrupt his band, "Several of us were going around with several of the girls," reports Rev. who was soon to marry Louise King, "I remember one night when Alver assidentally knocked over a mike and it hit a girl who was dancing by. Heldt eot so mad that he fired Alves right on the spot. But we had grown so close in that 'family,' that one by one the King Sisters and all their boy friends quit too!"

Larry Barnett, the former MCA executive who worked closely with Heidt and became one of his best friends, confirms that "Heidt could be a tyrant. He demanded perfection. If you didn't do something right, he'd get rid of you tomorrow. He had no sense of personal lovalty that way

"He was a very smart businessman. One thing he was sharp enough to realize was that he himself had no real talent as a performer. That's why he was always looking for something new and different to present."

In essence, Heidt was more of a producer than a bandleader. In that role it was important for him constantly to dig up attractive talent and to present it in a way that would redound as much to his credit as to that of the individual performer. And so be worked hard, and successfully, to build the careers of such members of his group as singers Gordon MacRae, Ronnie Kemper, Larry Cotton, an especially good tenor, Donna and the Don Juans (Art Carney sang in that group), Fred Lowrey, the blind whistler, and pianist Frankie Carle.

Heidt also managed to sell his orchestra, which later became known as "Horace Heidt and His Musical Knights," on numerous radio series. Some of these sometimes featured music but often concentrated mostly on aimmicks One series called "The Pot o' Gold," in which Horace would thumb through



telephone directories of cities throughout the United States, handing our impressive prizes to those who answered his ring and his questions, was one of the first big-time give-away successes.

When swing bands started to prove themselves more than just a fad, Heidt, much to the amazement of those of us who looked upon him as strictly a comball leader, began giving good-paying jobs to outstanding musicions. The first important one he hired was Bobby Hackett, the trumpeter, who played with the band for about a year, 1939-1940.

Of course Heidt continued also to feature Frankie Carle, whose gimmicks included playing piano with his hands behind his back. And Horace, though he seemed to try hard to loosen up, still kept on presiding over his clan, looking, to at least one viewer, like a high school principal who expected the student body to erupt at any moment.

When Glenn Miller's band broke up late in 1942, Heidt reportedly made offers to several of his men and succeeded in landing Glenn's top arranger, Bill Finegan, who wrote some pieces for the band that immediately sent its musical stock skyward. During this period, Carle, who had been given a partnership in the band for staying with it when he could have taken over Eddy Duchin's orchestra, served as Heidt's musical director. The music continued

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to improve with the addition of Fazola (Iring Prestopails), the great New Orlanes addinated, and a brilliant leaf turnbonnst named Warran Covington. After Carle left in 1944 to start bis own band—with Hold's blessings more top juzz menicians joined—man like Jess Save, Jeany Goodman's old planist; Storty Sherock, who had started on trumpet with Jimmy Dorsey and who was soon to lead his own band; Prankic Carlons, who had played drams for years with Woody Herman; and Joe Rushton, considered by many to be the country's tog juzz bass saxophosius.

Hold the showed his appreciation of juzz—artistic or financial—who known—in booking uses ratistica at Lonia Armstrong and Jast Iracaparton into the West Coust Trianon Ballroom, which he had prochased. As a matter of fact, to involved and deverse had his financial affairs become by 1945 that he finally decided to give up his band and to concentrate entirely on his various constant of the contract of the contract

After he broke up his band, Holdt appeared on several more radio and TV shows but with no overwhelming success. Yet, because of shrewd investments, be grew more and more prosperous, until today, according to his friend Larry Barnett, "he is probably the wealthiest businessman of all the former bandleaders."

Fletcher Henderson

FLETCHER HENDERSON'S contribution to the big bands was tremendous. It consisted not so much of leading a band during the thirties and forties as it did in establishing during the late twenties and early thirties a style that was used by Benny Goodman and that by its infectious directness served to start the entire swine band evole.

During that earlier period, Henderson had fronted one of the truly great band of its day, Psying a whole batch of simple but ever-swinging instrumentals, many composed and arranged by Henderson, it unleashed pulsating commission sometimes of the strength of the strength of the strength of the greats as Louis Armstrong, Coleman Hawking, Benny Carter, Busher Ballay, Barta Wallet on neconfligh, Letter Young (briefly), Dearny Motton, Don Tark Wallet on neconfligh, Letter Young (briefly), Dearny Motton, Don ton, There was also a bunjo player numed Clarence Holdsy, He was Billie Holdsidy future.

Henderson, a genteel and gentle man, might have become even more successful had he not been so genteel and so gentle. John Hammond, a close friend of Fletcher's who helped him so much during his career, noted in the booklet that accompanies Columbia's imposing Henderson record collection, "A Study in Fustration." The Fletcher's "early success as a bandleader, un-

Fletcher Henderson surrounded by admiring alumni at a 1941 reunion Front row: pianist-arranger Henri Woode, trumpeter Russell Smith,

bassist John Kirby, Henderson, trumpeter Henry (Red) Allen, Jr., clarinetist Buster Bailey, drummer Kaiser Marshall, trombonist Fernando Arbello,

saxist-trumpeter-arranger Benny Carter Back tow: Trombonists J. C. Higginbotham and Sandy Williams, drummers "Bis Sid" Calett and Walter Johnson.



rivaled social acceptance as a college-trained son of teaching parents, and an unparalleled skill in assembling great musicians should have much lim a fortune and given him stability. But, as Hammond pointed out, Hendernon as a businessman was his one worst enemy, though "bis easy-going nature made for a loose and happly swinging group of top-flight instrumentalists who would not have tolerated the kind of discipline either Ellington or Lunceford would have imposed."

Hendernon's style was descriptively simple. It consisted primarily of panagent, pushing brass and rolling saxes with the former rating the them in ensemble fashion on opening and closing passages, while the latter filled in with rank with the trans cutting in with clipped parasitation. Typical of what Henderson had been doing for many years are some of the arrangements be latter write to help lanach the Goodman band. Sometimes in Hugbery, "King Potter Stoney," "Sline States," "Down South Camp Meeting" and many more were seasoned with the state of the translation of the heatine which beautiful training on Ficker's.

Goodman, at Hammoord's upping, had hired Henderson soon after Reciber And disbanded in the winter of 1936. But offer a half-year step with Benny, "Smack" as Henderson was called by his friends, decided he'd like to have a bond again. So he recognized and settled book into the Gunnel Terrane Cafe bond again. So he recognized and settled book into the Gunnel Terrane Cafe per level to the contract of the contract

Such seemed to be a way of life for Flexicar Henderson. Even when he led great units, his boat never seemed to schewe the recognition that his fine arrangements brought to other organizations. In 1939 he returned to Good-new the recognition of the seemed to the seemed

In the ten years preceding his death in 1952 the suffered a crippling stroke in 1950. Henderson continued to arrange a bit (he worle for Goodmin 1946), not supera receasionally as head of a small greap, and even to serve as an accompanist for Ethel Witters. But his chief contributions had already been made, many years before, contributions for which so many, many swing bands must remain electrally grateful.

Woody Herman

"HE'S a clean-cut-looking lad with a nice smile that should attract the dancers; he sings very nicely and plays good clarinet, both attributes that command musical respect, and he's very much of a gentleman and real all-around

nice guy whom you'd like to know even better off the stand."

That's what I wrote about Woody Herman in January, 1937, It was a part of the very favorable review I'd accorded his hand now head a New York's Roseland Bultroom. As the years went by, I realized my wish. I got to know Woody "even better of the stand," we much better, in fact, and discovered, as so many others have during the past thirty years, that this is one of the earl prot. bold as a gerifferner and as a manter human being! His warninh, his musical task, latent and perception—have made him one of the most thoroughly successful and popular landest of all time.

He's always had good hands, and one major reason has been that musicians invariably like to work for him. Nat Pierce, who served as his planist, arranger and seneral alde for many years, recently out it this way: "We never



"He's a clean-cut-looking lad with a nice smile that should attract the dancers,"



feel we're actually working for the man. It's more like working with him. He appreciates what we're doing and he lets us know it. And the guys appreciate him and respect him. So they work all the harder."

Jake Hanna, the superb drummer who, after having played for other leaders.

Finally Discounced in Woody's band, has this text/parantice; "Woody's flexible. He goes along with the way the band feels instead of sticking strictly to the book. That makes it always interesting and exciting for us. If a man's really blowing. Woody doesn't stop him after eight bars because the arrangement says so. He lets him keep on wallfulg."

"Flexible" is the key word here. Woody has managed through the years to adjust himself to the wants, talents and over the personalities of his musticarts, yet he has retained their respect so completely that he has rarely had to assert himself as their leader. He has succeeded, too, in adjusting his music to the times, so that during its thirty-year history his hand has never sounded odd-fashloned even while strying within the bounds of general public acceptance. "I think," he once told writer Gene Lees in Down Beat, "I'm a good organizer and a good editor."

Leonard Feather once wrote: "No name handleader has ever been better liked by the ram so worked for him as well as about for when he works." That comment reminds me of what happened during the band's initial Rosen and dark. Woody had both a look band and high manual indicat. The bullroom lead dark. Woody had both a look had and high manual indicat. The bullroom used to bellow to the hand to play waters, remail has a Green Ray internation with the bullroom of which it had in his books and more of which it would have rejayed on principle anyway. Woody handled for beautifully. He'd just bust out in a gon, but he'd to the bullroom of the bullroom of

Woody was already familiar with, most phases of show business. He'd been playing sax profissionally since he was onine pears old, first in vanderfile, lastic playing sax profissionally since he was onine pears old, first in vanderfile, lastic was the pears of the p

After stints with Harry Sosnick and Gus Arnheim, Woody landed with the Islam Jones band. When that good musical group broke up, Herman and several ell is soft real autumi decided to form their own cooperative band. Gordon Jenkins and Joe Bishop, who had been members of the Jones band, coordinated soom fere arrangements, quistrist fichic Reverse worte amay more, and after six weeks of rebearsals the band debuted late in 1936—first at the Brooklyn Roseland and then at the New York Roseland.

Bishop, who had played thou, with Lenes, usayed on, switching to Buguleno. Other coparation members were used is sexy Manufold, trappeters Glarence Williard and Kermië Stemmons, trombonist Neal Redu, Vollinist Nick Hugher. Williard and Kermië Stemmons, trombonist Neal Redu, Vollinist Nick Hugher. The Basel That Plays the Blisser' and they took their name literally, For "the Basel That Plays the Blisser' and they took their name literally, for cample, when the new outfit first played Parisk Dalley! Mandowbrook, for which it received six hundred dollars a week for its fifteen members, if filled is radio showed andered catterly with bottes. "That was a little too strong,"

For the first couple of years the hand really straggled. It tried hard to please, but there weren's many low Eclorids seattered around the country, and at the Rice Hotel in Houston the manager responded to the hand's full-bodied blues and Woody's owness with a curt note that real: "You will kindly stop singing and playing those nigger blues." And at Clincinnati's Notherlands-Plaza, at Derroit's Eastwood Gradens and even at the Hotel Schroder in Woody's bomotrom of Miliwakee, the reaction, though perhaps not quite so vulgar, was still not very meth more excouraging.

The band persisted in Iving up to its name. Accordingly it recorded a siew of blues iddes for Decca, including "Dopper Blues," "Laughing Boy Blues," "Blues Upstains" and "Blues Dewnstains," "Indian Boogie Woogle," "Cashab Blues," and "Blues on Parade." It also recorded is two thems songs, "Blue Prelude," which it used for the first few years, and then a new theme, "Blue Flame."

Finally, in mid-1939, the blues formula paid off. The band recorded Joe Bishop's rollicking blues original called "Woodchoppers' Ball." Based on a simple, repetitive blues riff, the record became a smash hit and ever since

has remained the band's most requested number.

Soon, big engagements began pouring in. The band went back into Meadowbrook—this time at a decent salary—and then in the fall of 1939, after Glenn Miller's band had completed the first of its smashingly successful summer seasons at Glen Island Caisino, Woody's took over there. It also landed the

Panther Room at Chicago's Hotel Sherman, followed Larry Clinton into the New Yorker Hotel, and played twice at the Famous Door on New York's swinging Fifty-second Street. In those early days Woody was looking hard for a new girl singer. I had

heard one who was then working with Peter Dean's swinging band at Nick's in Groenwich Village. I thought she'd be great. But Woody, after hearing her, felt differently. We still kid about it. Why? Because he missed hiring Dinah Shore.

During its career his hand did have some very good girl singers, some that weren't much more than fair, plus a few who knew how to get their man. First there was Sharri Kaye, wife of arranger Deane Kincaide, to be followed at one time or another by Dillagene, who matried drummer Carfson; Carol Kaye, Carolyn Grey, Muriel Lane, Kathleen Lane, Jean Bowes, Sue Mitchell,

Lynne Stevens, Mary Ann McCall, who married saxist Al Cohn; Anita O'Day (briefly), Billie Rogers, who married band manager Jack Archer and who doubled in the trumpet section; and Frances Wayne, who married trumpeter-arranger Neal Hefti.

But the best singer Woody ever had, for my densyl, was Woody himself. He sang a lot of bloss, and a good many suptemped swingers and novelies, but it was as halled singer that he impressed me and many musicians the but it was as a balled singer that he impressed me and many musicians the well, and his vent and send as the same and musicial, the such his vent well, and his vent and boda a sensous and gentifies timbre. (He retains all those qualities touch yet he way) He made a bank of their northings in those these qualities touch yet he way) He made a bank of their northings in those words and the same and th

The last, complete with good glee club effects, was the other side of the band's second by record bit. Blues in the Night's recorded late in 1941. This brought even greater public recognition for the band, which also began to appear in such movies as Whar's Cookin? with the Andrews Sesters and Quota Girl and Summer Boldier, woo is Several flams it made with seating sure Sonja Henie. (One wag suggested Woody adopt "The Skatters' Walte" as a them can book the band as "Woody Herman and His Gay Bludes.")

Like many other bands. Woody's experienced personnel difficulties as the drift started calling up musicians. But Woody, because the word had got around that he was a good must to work for, and because he kept his eyes and cars open for men, naffered less sham most leakerd field. And sometimes, when he couldn't find just the men he wanted for a particular occasion, he'd borrow them from other bands. Thus he corralled swerred to Pake Fillingor's star sidemen—Johnny Hodges, Ben Webster, Ray Nance and Juan Tizol—to make some records with his band.

The Duke's band had always impressed Woody. That this was so beam ore apparent than ever during the entry fortiest when he inferd Dure Matthews, who could write in the Ellington style, to arrange for the band. We true to the property of the property of the band of the country of the true there was more to make that what were plying. We can set up really far out for a while. I member? I got Dusy Ollieghe to write a couple of things for us. He pleyed with us for a short time too—I milk it was for a week at the Apolio Theater—and after I'd heard him I advised him strongly one of provingent decisions?"

Because of Petrillo's recording ban, much of the music that Woody was playing during 1943, and early 1944 had a limited audience. Thus, after not having heard the band for quite a while, I experienced a considerable shock the first time I heard what has been since referred to as The First Hord (Actually, we'd been calling it the Herman Herd for years at Metronous but somehow this brilliant bit of manuscaline didn't earls on until 1864.

250 Inside the Big Bands

It was a summer's night in 1944. I had driven out to Pleasure Beach in Bridgeport, Connecticut, to listen to Woody, not knowing quite what to expect. What I heard gave me one of the hig hirlinks of my life, and I said as much in a rave review that appeared in the September Metronome. It began "Before you can have a really great hand," Woody Herman once told me, "you've got to be able to play really fine music all night long. You can't just ceast on a few arrangements and then its play a verage stuff for the rest of the evenine."

"Today Woody Herman's band qualifies in terms of Woody Herman's own exacting requirements, with no reservations whatsoever, as 'a really great

band.' It can and does do everything!"

Thanks to a brilliant rhythm section, led by Davey Tough, the band laid down a massive, swinging beat, idided by bassist Chubby Jackson, guitarist Billy Bauer and pianist Ralph Burns. Ralph and another young arranger, Ned Held, were writing most of the new, modern-scanding manuscripts. And there were a back for brilliant solosists, including Fips Phillips on teach, Bill Harris on trombone, and the Candoll Brothers, Pete and Conte (Conte was only sixteen them and had to return to school a few weeks later). Helf and

Sount Berman on trumpets. And, of course, there was Woody.

Throughout his band's career, Hemm's claimted playing has too often been taken for granted. He may not always match the brilliance or the modernity of some of his hand's other stars, and yet he has invanishly managed to she his stry let be watered style his byte to whatever style his band might be playing. He has also contributed—nechans not often enough—some lovely halfall solves on his site to say.

The Herman Herd in Republic's East Castroll's Vashites (early 1945)
Front row: pindir Ralph Burry, vibint Marjoric Hyantz, gatheris Billy Buser,
sustain Filp Phillips, John Laferen, Som Marowitz, Pete Mondello, Skippy DeSair
sustain Filp Phillips, John Laferen, Som Marowitz, Pete Mondello, Skippy DeSair
Ralph Piffor, Bill Harbis, Let Kiefer
Back row: Iromaters Noel Helf., Chainfe Frankhauser, Ray Wetzel,





"Caldonia . . . Caldonia . . . what makes your big head so hard?!"*

Woody was existic about his new hand. Not only did it please him musicully, but its spirit and excitement experient all its listeners. It was soon crewarded with its own radio series, first replacing Frankie Carle's band on the Old Gold program, then starring on one of the swingingest of all radio adventures, the Wildroot series.

There was one drawback: though, Because the Petrillo how was still in

effect, the band couldn't record. Woody got around this by waxing several spirited, high-swinging V-Disc sides, all of which it was my pleasure to sparevise. Thus at least the members of the armed forces were able to hear such romping Herman selections as "Apple thoney," "Caldonia," "Goosey Gander, " "Northwest Passage" and "Your Father's Mustach,"

The records were great, not just because of the musicianship, but because the entir the corps was so immense and the exturbence so theroughly contagious. The men loved to play, and they especially loved to play the charts by Rajbb Burss and Neal Hettly, both of whem have since become notably successful, Rajbh in the Broadway theater and Neal on television (the "Batmun" them is hip, on records and as composer of swerical actaching instrumental themes popularized by the Court Basic band.

Both Burns and Hettli, as well as Neal's wife, singer Frances Wayne, had

joined The Herd on Chubby Jackson's recommendation. "What an immense influence Chubby had on us," Woody recently told me. "And what enthusi-asm! He used to get around to hear everything. He was always screaming about this musician and that musician, and his taste was so good."

about this musician and that musician, and his taste was so good." Jackson's forte was finding and recommending new young blood. So it was not surprising that when Woody wanted to hire Davey Tough, the Chicago veteran who had played so brilliantly for Goodman, Shaw and Tommy Dorsey. Chubby objected, "He doesn't play modern enough," he said, But after Davey.

had been with the band only a couple of days, Jackson was converted.

Tough's contribution to the band was tremendous. Unlike many other
drummers, especially those considered modern in the fortless, he played very

· Used by permission of Cherio Corp. @ 1946 Cherio Corp.

simple, basic drums. But so definite and so swinging was his beat, and so subtle were the little additions he made to color the arrangements, that in poll after poll musicians of all kinds kept voting him their favorite drummer. The honor had been a long time coming.

Tough turned out to be only one of several polt winners. Flip Phillips, whom Noody had taken out of Russ Mergarts band, expured the error tax post. And Bill Harris, who had failed to last with Benny Goodman and Bob Chetter Deasuse of his poor reading, but who bud since learned to read, was the top trombone choice. And there was Sonny Berman, the young New Haren tumpeter, "one of the happiest characters Fee ever known," socording to Woody, "Who fire and feeling and warmth he boult." The fire and feeling and dwarmth he boult." The fire and feeling and dwarmth he boult." The fire and feeling and dwarmth he boult."

Even though it was just a little over a year old, The First Herd was really indiging high by the end of 1945, It willstord commercial was a big success. Columbia was recording again, and the Herman discs were selling well. The band was breaking records in theaters and ballorioons. It won both the band was breaking records in theaters and ballorioons. It won both the Metronome and the Down Reat musiciant's polity; and Phillips, Harris and Toush again copred too instrumentalist' crowns.

But even before Tough's victory appeared in print, the little drummer—be weighed scarcely ninetty-five pounds—departed from the band, the victim of the same troubles that had hounded him during his Dorsey and Goodman days. He was replaced by Don Lamond

Shortly thereafter, Helli and Francos Wayno—the latter had scored a big bit with the band with her rendition of "Happiness Is just a Thing Called Jos"—left too. But soon Shortly Rogers, also an arranger-trumpeter, filled Hell's spot, and Lymne Sevens, soon to be followed by Mary Am McKall, took France' place. As others departed, Herman made more good replacements. Early in 1964 tooks on the monderful whrapphonis Red Norw, with whom Woody and elght of the sidemen, known as the Woodchoppers, recorded eight user the Most.

But so great was the success of the Herman recordings that it began to boomerang. Wherever the band played, the same selections were requested over and over again and the young, eager but bored musicians began to find four and four experimentally a polymer.

fewer and fewer opportunities to play any new numbers.

One new piece they did get a chance to play, though, was written especially for them by one of the world's most distinguished composers, Igor Stravinsky. He was a fan of the band and when Woody, very much aware of the prestige potential, suggested that he write a piece for his orchestra, Stravinsky said "da."

The result was "Ebony Concerto." Performed at Carnegie Hall in March, 1946, the work drew mixed reactions. Barry Ulanov, reporting in Metroomee, noted that it was "more like a french imitation of Igor than the great man binsself. . . . Rhythmically, tonally and melodically it is as dry as dehydrated eggs and far less polatable."



Woody plays, Stravinsky conducts, Others: planist Tony Aless, guitarist Billy Bauer, drummer Don Lamond, bassist Chubby Jackson, saxists Flip Phillips, John LaPorta, Sam Marowitz

Woody, who didn't always agree with certain critics, Ulanov included, and who saldom hid his feedings, reacted bitterly to Barry's comments. 'I think it's a complete gent, a work of art.'' he recently asserted. ''It's now being used as an academic piece in music schools throughout the courtry. But we had no more right to play it than the man in the moon bad. For Stravinsky it was a challenge to write for this infectious combination of instruments. He bud no desire to write juzz or anything like it and the work should never have been judged a juzz piece."

As the band began growing more and more successful, not only critics but managers, agenty men and even sponsors began telling Woody what to do. He could go just so far, they kept insisting, and no further unless he broadened his appeal. Possibly because the constant conflicts were starting to wear him down, Woody, who usually made his own decisions, began accepting too much active. He had the band play more pool panse. He added as woral group. And when the writer of bis radio series wrote Woody some iname lines, Woody, instead of rebelling, read them—and wounded like at idlor.

indicia of réceining, reast treet—anns soluntion ne de irrailes. He probably was annavate of it, but the strain of keeping a band on top was beginning to till on bim. The men were showing signs of discontent with having to share the profight with some rather endocrat singers. They having to share the profight with some rather endocrat singers. They have the profit of the profit



Woody and Ralph Burns

the constantly requested "Woodchoppers' Ball," by now an old-fashioned opus of which Woody, expressing not only his opinion but also tbat of his men, says, "I've been sick of it for twenty years. But it's been such a big number for us that I really shouldn't knock it."

Other outsiders tred to born in Recording men and personal managers, according to Herman, "would steam up some of the men and typ up ent them to go out on their own with new hands." The result—uncortainty, mintown dissention and unhappy primed downs: "Everything would have been all right if they had left us alone. We had no internal problems. Every cone in a while Loublywood troud up some of the men and they'd start making plans about leaving, but then they'd see how senseless it was, and we'd go on just as before."

Woody used wise tactics in dealing with those who were thinking about cutting out on their own. He would talk paintiny with them and jive them his advice. He would tell them that whatever they did, they would have his helsaings. He would even offer them soone arrangements for their new hands. "Only one thing," he would say, "don't ask me for any money!" Generally at that point the men would decide to say with the hand.

For ten years Woody had been struggling as a bandleader. Now he could afford his first vacation in eight years, and so he and his pretty, patient and charming wife, Charlotte, took a nine-day trip to Bermuda. Shortly thereafter they hought Humphrey Bogart's attractive home high in the hills above Hollwood's Sunset Strio.

By now Woody had just shout everything he'd always wanted: a fine home and security for himself, his wife and their daughter, Ingrid, plus the realization that he had created and hrought to the top one of the most popular and still one of the most musicianly hie hands of all time.

Then one night in December of 1946 after a dance at the University of Indiana he announced his hig decision, a decision influenced by his desire to spend more time with Charlotte and Ingie, and hy the realization that, having reached the top, there would beneedersh be only one more way for bim to go—down. That's when and why. Woody dropped his houbt: he was giving up his hand!

Metronome heralded the passing of The Herd with a lead editorial titled "Obituary in Rhythm." Even though seven other bands—those of Benny Goodman, Tommy Dorsey, Harry James, Les Btown, Jack Teagarden, Benny Carter and Ina Ray Hutton—bad all given up during the same month, it was Herman's dishondine that was felt most acutely.

"Only once before," noted the obituary, "was a band of such unequivocal standards and evenness of musicianship organized. That was the Ellington band. It still is, but Herman is not. . . . Woody Herman's magnificent band is dead. Requiescat in pace."

Woody tried hard to rest. He played golf. He tried being a dise jockey, but he didn't like it much. He made a few relaxed records with a pick-up group, but they didn't satisfy him, either. He yearned to have a really good band again. And so, a year later he started The Second Herd, the one with Stan Getz and Zoot Sims and the other famous Four Brothers.

The Hersk kept coming. The Third followed the Second, the Fourth followed the Third, and so no. In the early visite he was froming still mother [Ired. Does I ask me what summer this one was. All I know is that it to was the second of the se

"Requiescat in pace." My eye!!!

To those of us who had followed Herman's Herits through their thirty years, including the venery years since the end of the Big Baid en, finding Woody still swinging so strongly was no shock. True, there had been shaky times when he had finited himself to jet at small group, but we always had a hunch that soon he'd be froming another one of this big, whilly swinging Herds—fill of young, deficated and appreciative musicians, following the inspiring direction of a man as young at heart and in mind as any one of the spirited kids he was leading.



Earl Hines

EARL (FATHA) HINES was firmly ensconced in Chicago's Grand Terrace Café when the hig hand hoom got under way in the mid-thirties. He'd hecome a fixture there, after having starred in the same club with Louis Armstrong's hand, with which he made numerous recordings.

Handsome, gregarious, a chain-smoker of cigars, Earl Hines must go down in jazz history as one of the greatest and most influential of all pinaits. His full, rich, driving, two-handed style sounded more like that of a hand than of a piano soloist. With his right hand he punched out medodic lines much in the manner of a trumpet section, while his full left hand heat out

rhythm figures that might have been blown by the rest of the hand.

The Hines style had been drilled into me during my college days by two
planists, Carleton Bates and Olio Neidlinger, who played in the hand I led
in college. Each was obviously a Hines devotee, for each emphasized the
"Fathats" hard, rock-bettom, driving style, which for a band with a drummer

as rhythmically immature as I was, proved to be quite a hlessing.

The Hines hand recorded some exciting sides in those days, including
one of Earl's most famous songs. "Rosetta," which featured a great vocal
by Walter Puller, who, with Herh Jeffries, was then singing with the hand.
Trammy Young, who later gained great fame with limine Luncoford and
Louis Armstrong, was a trombonst, and many of the arrangements were
written by tecros vasist Jinnay Mundy, who was soon to go with Bensy.

Goodman.

For several years after the start of the hig era nothing very exciting happened to Earl, and the great planist seemed to he turning into one of the
forgotten jazz stars. Then in 1494 the hoogie-woogie piano craze sweeth
the country. Earl latheded on to this and came up with a smash hir recording

of "Boogie-Woogie on St. Louis Blues."

Featured in the band at that time was a handsome harrinon named Billy Eckstein, whose career was launched when he same on several more Hines hits, notably "Jelly, Jelly" and "Stormy Monday Bluss." Arranging at this time was tence saxiel Budd Olissons. Billy and Budd had both bene listening to some of the newer jazz sounds emanating from Minton's in Farlern, and together they convinced Earl that he ought to try using them in his jie hand, Earl took their suggestion, and so the Hines band became the first and in many ways the most successful of the early big bop outfits.

Johnson talked Hines into taking an amazingly creative, if somewhat unreliable, saxist from Jay McShann's band. This was the late Charlie (Yardbird) Parker. Billy had also found what he considered one of the truly great girl singers of the day, Sarah Vauehan, and induced Earl to hire her. Dizzy Gillespic was playing trumpet in the band by then, too, and it has been reported that some of the duets he and Sarah produced were positively stupendous. And, according to Benny Harris, who played trumpet in the band, "the whole brass section used to try to play like Diz. And when Earl went offstage. Diz would jump right out of the brass section and sit in on piano."

Unfortunately much of the great music that the band was playing in the early forties, including those Vaughan-Gillespie duets, was heard by all too few people, because the recording ban was in effect. By the time Petrillo had rescinded it, many of the key men had departed-in fact by September, 1943, instead of featuring his great array of modern jazz stars. Hines was sporting twelve violins! "I'd always had a funny ambition to do something like Waring and Whiteman along jazz lines," he confessed later.

Earl may have realized his ambition, but no band of his ever again attained the high degree of musicianship or the commercial success of the one he led during the early forties. By 1947 he had given up his career as a big band leader, and in 1948 he returned to play with his old boss of the twenties, Louis Armstrong. Earl stayed with him for three years, then settled down to perform mostly as a single attraction. In the mid-sixties a Hines revival boom began, and for the next decade jazz fans in America and many foreign countries, including Russia and Japan, through which Hines toured, thrilled to the powerful, pulsating piano of one of the world's outstanding jazz musicians.



and his pigna

Hudson-DeLange

WILL HUDSON and Eddie DeLange led one of the gentlest swing bands during the middle half of the thirties. Known as the Hudson-DeLange Orchestra, it played many successful engagements, principally in eastern colleges, and recorded some very fine sides for Brunswick.

Both Hadson and DeLange were songeriters. Will wrote melodies and feldie wrote lyrics. Will was a very seroad-sololing man with glasses who could easily have passed for an accountant. Eddie, on the other hand, was a big, hearty redhead, full of life and energy, sometimes playing the clown, other times as serious as he must have been when he was awarded his Phi Beta Kapon kew at the University or Pennevivanis.

It was Eddle who actually started the band early in 1936. But after a few weeks, he realized held need many more arrangements, so he conserted Will, with whom he had written some sones, and offered him a partnership in return for his arranging. And that's how the band continued—Eddle as leader, Will as behind-the-scenes musical director who would travel with the band approximately one week per month.

Hudoor's arrangements were simple, circct, yet always musical and in pool take. Generally they were of two distinct indire. High, progression summers and relaxed, moody ballads that emphasized numerous union read pasages. They were well played by some of New Port's better junior musicans, several of whom, like claricetis Gus Bhous, trampeter Jimmy Blake, guisards Bar Ein, basasti Dee Goldberg and draumer Nat Polen, were to pain greater recognition with the bands of Tonmy Dorsey, Charle Bisrnet, Glem Miller of Les Brown.

DeLange whispered some of the ballads in a whiskey nort of way. More impressive, however, were the vocales by the girl singers who worked with the band, especially Ruthie Gaylor, Nan Wynn and Fredds Gibton. Fredds, who made a whale of a record of a tane called "If We Never Meet Again," later changed her name to Georgia Gibbs and became a radio and recording star.

DeLange wrote the lyrics for a number of the ballads, including "Deep



Will Hudson (left), Ruthie Gaylor and Eddie DeLange

in a Deam, "Heaven Can Wais," "Remember When," and the tean's most uncestable onliboration, "Monoglows," Helden also pensed a better of instrumentals including "Organa Grinder's Swing," "Sophalizated Swing," "Monoglow Oy Swing," Plass on Seen Swing, "Swing," "Monoglow Swing," Plass on Swing, "In the Will and "Fight Bits in Search of a Moholy," The band and DeLang, with a Milder and Control of the Wall of the Wa

But it suan't long before Will and Eddie, so opposite in their personality and outlook, found it harder and harder to get along with each other. Thus, in the early part of 1938, under arather unpleasant circumstances, they dissolved their partnership, Will claimed that patrons olhen asked for him, hoping to see the writer and arranger of the tunes they admired, and were disappointed when he didn't show. Since the band couldn't be fronted by two men, Hudson offered to buy out DeLange.

Eddle's story was quite different. He claimed that Will suggested dissolving their partnerships to that they could get out of their booking contract. After this had been done, according to Eddle, Will asked if he could keep the band for himself, and when Eddie demurred, they put it up to a vote by the musicians, who, appreciating Will's contributions as their arranger, selected him.

cans, who, appreciating Will's contributions as their atranger, selected num. Each then started his own band. Neither was successful. In 1941 they decided to try again as a team, but the venture fizzled. Each continued writing on his own. Will arranged for Glenn Miller's Army Air Forces Band during the war, and Eddie in the late forties settled in Hollywood to write for the movies. a career that ended when he died in the summer of 1940.

Ina Ray Hutton

WITHOUT a doubt, the sexiest of all the big bandleaders was Ina Ray Hutton. Fortunately for her sake and that of the rest of the band she had a good deal more to offer. For Ina Ray was a warm, gracious, intelligent and ta



Ina Ray

The early part of her career had been spent fronting an all-girl orchestra, one that most of us have forgotten and that she has probably been trying to forget ever since she gave it up to surround herself with men. For her all-girl orchestra was like all all-girl orchestra. "Only God can make a tree," I remember having written in a review of some other such outfit, "and only men can play wood iazz."

The band at which Ina Ray began waving her long baton in a languorous, seductive sort of way in 1940 was composed of several good jaz, musicians, with one, guitarist Jack Purcell, truly outstanding. It played well, if usually too loudly, but with Ina Ray weaving het roso in her magnificent, undulating manner, it managed to attract many customers. And it held them with its good dance music.

Chief musical light in the band was a tenor saxist and arranger named George Paxton, a relaxed, withy man with a great flair for writing commercial arrangements and a great and reciprocal flare for line Ray. As the band's career progressed, Paxton began to play a mere and more important part, until he eventually emerged as its musical director and, insofar a snot of the musicians were concerned, its apparent leader. Later Ina Ray married trumpeter Randy Brooks and Paxton did atrable well for himself with his own band.

One of the most pleasant musical attractions within the band was a handsome, dark-historia burinous who went by the name of Sharaf Foster and who, besides having a great volce, kaew how to make sense out of lyrics. (Foster wasn't ha real amane, he was an Armenian, and a wonderful gay, by the But then, Ina Ray, whose ancestry was Italian, as I recall it, wasn't using her real name either!)

By 1943 the band, which continued to get better and better, took on even more of an international flavor with the addition of the Kim Loo Sisters, a good vocal trio, one of whose members later became Mrs. Stuart Foster, Purcell, meanwhile, had developed into an even more exciting jazz guistrist, while newly added Hal Scheefer rurned out to be an excellent jazz pianist.

But the peramount attraction remained Ina Ray, Good as the band was musically, it probably would have remained just another outfit with the public if this mighty attractive lass hadn't stood (which, come to think of it, is much too inactive a verb in this case) in front of it. With all her charm, looks and talent, it always amazed me that the movies never latched on to her.

Harry James

IT WAS on a day in mid-September of 1936 that Glenn Miller and Charlie Spivak invited me to go with them to hear a recording session of a band by their former boss, Ben Pollack. He had just arrived in town to do a date for Brunswick, and Glenn, who had always been telling me what a great drummer

Pollack was, said, "Now you can hear for yourself."

The band was composed of young municians, the good kind that Ben had a brank for discovering (the had started Miller, Spivah, Berry Goodman, Jack Teagarden and many other starn). Pollack, I, soon found out, was a highbard unturner, and the young, at farm in the red section, fringer Bazola, was a magnificient clarinestic. And then, of course, there was the long, lean managed-wisching througher whom Tel varies doubt in a column few months carlier—without even knowing phis name—witer having heard a Pollack band branchast from Chiego, and whose in porting uple proved to be even more seeding in purson. The seeding became quite mentaling with Miller and the purson of the province of

He, of course, was Harry James, and his playing on these records drew another rave notice from me. "Irving Goodman, Benny's brother, read it in Metronome," James revealed years later, "and he started listening to me. Finally he convinced Benny he ought to get me into his band." In December.

1936, James joined Goodman, replacing Irving.

Harry was only teemly years old form, but he already had had as much experience as many of the bearly vertex, shaving blown his horn in dance bands since he had been bifuten. His impact on the Goodman hand in general and he lows section is particular, the played both eads and healy was unmerce. What's more, his tradingle spirit and unthensions second to infect unmerce. What's more, his tradingle spirit and unthension mercend to infect any analysis of the spirit of the spirit and the spirit of the spir



least a year. It turned out to be a very short year. In January, 1939, James left Goodman to start bis own band. Bennv didn't seem to mind. He save Harry his blessings and some cash

Benny didn't seem to mind. He gave Harry his blessings and some cash in return for an interest in the band. Eventually James paid him back many times that amount in return for his release.

The new band's first engagement was in Philadelphia at the Benjamin Franklin Hotel. It opened there on February 9, and the March, 1939, issue of Metronome carried this capsule review with the heading "James Jumps."

Harry James' new band here in the Ben Franklin sure kicks—and in a soft way, too. Outfit gets a swell swing, thanks mostly to great arrangements by Andy Gibson, to Dave Matthews' lead sax. Ralph Hawking'.

drumming and Harry's horn.

Hotel management insists upon unnaturally soft music. Band complies, producing stuff reminiscent of the original Norvo group. However,

plies, producing stuff reminiscent of the original Norvo group. However, in last supper sets it gives out and really rocks!

Some rough spots still obvious: brass intonation varies; saxes, brilliant

most of the time, not yet consistent. Missed: a good hot clarinet and ditto trombone. Personalities of Harry as leader and Beatrice Byers, warbler, fine.—Simon

Also in February, on the twentieth, the new band out its first records for Brunnwick, for whom Harry had previously made several sides with pickup bands that usually included some of Count Basie's men. The new sides by bits own big hand weren't very impressive at first, but even the best groups suffered acoustical malnutrition from the company's worfully small, deadsounding studies.

The band, however, did impress its live audiences and radio listeners, and James seemed happy. "No. I don't think! I made any mistake when I left Benny," he said. "When I was with Benny, I often had to play sensational born. I was one of a few featured men in a killer-dilter hand. Each of us had to impress all the time. Consequently, when I got up to take, say, sixteen bars. I'd have to try to cram everythine left that desert sease."

Right from the start, James began to feature himself more on ballads tunes like "I Surreader, Dear," "Just a Gigolo," "I'm in the Market for You" and "Black and Blue." "Playing what you want to play is good for a guy's soul, you know," he explained.

As for the band itself he insisted: "I want to have a band that really swings and that's easy to dance to all the time. Too many bands, in order to be sensitional, hit tempos that you just can't dance to." Maybe it's just coincidental, but just at the time James made this statement, Gleen Miller's band, with its extremely fast tempos, bed started coming into it own. "We're emphasizing the cutter of the property of the property

The hand provided much color, even with its uniforms. Harry had been brought up in a circus, and this tastes often showed it. His men were attired in red mess jackets, and with them they wore white bow their and wringed collars that went with fail dress voicilis. Harry had a fashy way of pisying his born, too, visually, led up uff his cheeks so that they'd look as if they were show to pop) as well as orally, so that you couldn't help noticing him and his band. He was in those doys—and be confined to be, for that matter—a refresh.

The was it those days—after the continuent to be, for that minter—a ferrestningly straightforward, candid person. His personal approach was much more informat than his band's uniforms, and he succeeded in creating an approach was much more retaining a rapport with his men that must have been the envy of many another bandleader.

One of his closest friends turned out to be a young since; James saws be

heard quite by accident one night on the local radio station WNEW's "Dance Parade" program in New York. (Louise Tobin, who was then married to James, insists that she had first drawn his attention to the voice.)

As Harry recalls, it happened in June, 1939, when his new band was playing at the Paramount Theater in New York, Junes, lying in bed, listening to Harold Arden's band from the Rustic Cabin in Englewood, New Jersey, was immensely impressed when he heard the band's boy vocalist sing. But Harry failed to note his name, so the next night, after bis last show, be traveled over to the Rustic Cabin foil fout. "I saked the manage where I

Harry James 265

could find the singer," he recalls, "and he told me, 'We don't have a singer. But we do have an MC who sings a little bit."

The singing MC's name turned out to be Frank Sinstra. He crooned a few songs, and Harry was sufficiently convinced to ask him to drop by the Paramount to talk more. "He did, and we made a deal. It was as simple as that. There was only one thing we delive Jagere on. I wasned him to change his name because I thought people couldn't remember it. But he didn't want to. He had been perfect well as a bandledgade, no shouldn't he keep his name?"

Even way back then, Sinatra was a pretty persuasive gay!

The new boy vocalist recorded his first sides with the band in July, They were "From the Bottom of My Heart" and "Melancholy Mood," and though they were musical enough, they sounded very tentative and even slightly, like a boy on a first date who doesn't quite know what to say to his

In those days Sinatra, despite an outward cockiness, needed encouragement, and he got it from James, with whom he established a wonderful rapport.

The Harry James band (summer, 1939)
Front row: drummer Ralph Hawkins, trombonist Truett Jones, girl vocalist

Connie Haines, James, boy vocalist Frank Sinatra, saxist Dave Matthews, trumpeter-singer Jack Palmer Second row: trumpeter Jack Schaeller, bassist Thurmon Teasus, saxist Drew Paus

trombonist Russell Brown, trumpeter Claude Bowen, guitarist Red Kent.
Back row: saxist Claude Lakey, planist Jack (Jumbo) Gardner, saxist Bill Luther



The first indication I had of Frank's lack of confidence came in August when I dropped into the Roscient to review the band. As I was leaving the Barrett, Harry's manager, came running after me to find out what I thought of the new singer. "He wants a good written pmore than anybody I've seen," be said, "So give him a good writen, will you, because we want to keep him happed yard with the bundt."

sax, Dalton Rizzotti on trombone and Jack Gardner on piano.

The band was doing well around New York. But after Roseland it went out to Los Angeles and line a plash restaurant telled Victor Hugo's. "The kept telling use were playing too loud," Harry recalls. "And so he wouldn't pay us. We were struggling preity good and nobody had any money. Frank would invite us up to his place and Nancy would cook spaghetti for everyone."

After the West Coast deback, the band went into the Sherman Hotel in Cheago. The future wast! tooking so bright anymore. What's more, Frank and Nancy were expecting their first baly, who turned out to be little Nancy, Meanwhile—nearby at the Palmer House—Tommy Dorsey was having boy singer problems. He was told about "the skinny kid with James," heard him and Immediative Offerth him a job. Frank talked it over with Harry.

Aware of the impending arrival and the necessity for a more secure future, James merely said, "Go ahead." And Sinatra did.

Sinatra's contract with James still had five months to run. "Frank still kids about honoring our deal," Harry recently noted, "He'll drop in to hear the band and he'll say something like 'O.K., boss'—he still calls me 'boss'—'I'm ready anytime, Just call me and I'll be there on the stand."

Similar's voice had become an important one in the James band. Jack Matthias had written some perity arrangements for him, including some in which the band sang gice club backgrounds in a strictly semiprofessional way. For me the two best vocals Sinatra sang with James were "Its Funny to Beeryone but Me" and "All or Nothing at All," which was re-released several years later and only then became a bestseller, Possibly the worst side he ever

recorded was the James theme, "Cribiribilin."
With Sinarts goop, James naturally began looking for a replacement. He found him quite by accident one afternoon when the band was rebassing in New York at the World Transcription studies at y11 Eifth Avenne. Larry Shayne, a music publisher, had brought along a young congestier to sudition some tunes. Harry listend, then turned to Shayne and said, "I don't like the tunes too much, but I sure like the way the kid sings." The kid was Dokk Havmes.



James and new boy vocalist Dick Haymes

a top vocal coach, Marguerite Haymes, he was incessantly aware of all the problems that singers faced: stuffed-up nasal passages, sore throats, frogs, improper breathing, wrong stances, etc. As a result he looked completely self-conscious whenever be prepared to sing. I still have visions of his routine at the Fiesta Ballroom, at Broadway and Forty-second Street, where the hand was playing shortly after Dick joined. As he prepared to sing, he'd clear his throat a couple of times and then invariably take his handkerebief out of his breast pocket and put it to his mouth for a second. Then he'd approach the mike with long steps, look awkwardly around him, take a deep breath and start to sing.

And how be could sing! There wasn't a boy singer in the business who bad a better voice box than Dick Haymes-not even Bob Eberly, whom Dick worshiped so much and who amazed Dick and possibly even disillusioned him by doing something no highly trained singer would ever do: smoke on the job! Haymes sang some exquisite vocals on some comparatively obscure James recordings of "How High the Moon" (as a ballad), "Fools Rush In." "The Nearness of You" and "Maybe." They appeared on a minor label called Varsity, with which Harry had signed early in 1940 after his Brunswick and Columbia sides (the two labels were owned by the same company) bad shown disappointing sales.

But though his records may not have been selling sensationally, James continued to hold the admiration of his fellow musicians. In the January, 1940, Metronome poll he was voted top trumpeter in two divisions: as best hot trumpeter and as best all-round trumpeter.

During this period the band returned to New York's Rostland, where it sounded better them ever, weinging ensationally throughout the evening. But Harry was thinking abend. He wanted to be able to play more than just baltrooms and in the too few buts spots that didn't boyout high-wasted pabads. You know what I want to do?" he confided to me one evening. "The way to show the play the play spoin to add strings and maybe even a novachend. Then we'll be able to."

anywhere."

My reactions, like that of any jazz-oriented critic who couldn't are beyond the next best, was one of horner. James sold strings? What a wild, extert-brained does! "Over our of your mind," I told him. A few weeks later he announced he was giving up the idea, explaining that he'd planned it only because he figured that was how he could cop an engagement in a class. New York botl spot. But when the hotel operator insisted upon owning a piece of the hand too. Harm soldend his visit.

During the sammer of 1540 the band appeared at the Dancing Computed of the New York World's Fair. It had begins to stife into a weatherful grower, with the ensemble counds matching those of such brilliant soloists as James Instituted, Dave Matthews on about Art World Monas and San Danchus on those states. In a fit of entitled enthinsisten that crusted Benry Goodman to appear any other to ask incredulently. Those year-rily thinks or! I bed need in any office to ask incredulently. Those year-rily thinks or! I bud need in any office to ask incredulently. Those year-rily thinks or! I bud need in his office of the part of the processed of the part of the part of the part of the part of the processed in the part of the par

But Harry never seemed to be quite satisfied. In the fall he made several personnel changes, explaining that "the boys need inspiration, so I decided to call in some fresh blood." One of the most surprising moves was installing Claude Lukey, who had joined the band on tenor sax and then had switched into the trumpel section, as new leader of the saxes in place of Matthews.

But the most important move was still to come. Harry bud finished bis contract with Variaty Records (if you think the Brunswick sound was bud, liketo to some of the Varisty adeal) and but returned to Columbia, which by now was getting some great results out of its large Liederkrane Hotel studio. The company bud a very astruct ARR producer named Morty Pality who, Harry recently said, "suggested I add a woodwind section and a string quartet. Listtle for the strings."

Remember how those of us who knew everything bad warmed Harry against such a move less than a year before? Harry just didn't have sense enough to listen to us, though. He added the strings and recorded such tumpet vituous oxides as The Fleight of the Bumble Bee," "The Carnival of Venice" and the two-sided "Trampet Rhapsody" all complete with a string between the string of the string the string the string the string the string his sinamistry tumnet besided by the dainty sounds of this strings. Describe our grave warnings, the record proved to be a smash hit, and the James band was on the way to stardom.

He recorded the true for a very simple resson, be loved the way Judy

He recorded the time for a very simple reason: he loved the way Judy Gertand sauge the song. I remember his raving about her during those very quiet nights when he and I used to sit in the Blue Room of the Hotel Lincoln, where the musicians would sometimes committee the customers. In addition to music, we shared another passion, baseball and, at that time, the Brooklyn Dodgers in particular. For the salse of the record it should be souted that Junus ovainably became a stumel fair of the St. Louis Cardinals, for whom Lincoln and the state of the state that Junus voisinably became a stumel fair of the St. Louis Cardinals, for whom Lincoln all night and talk about hasheald and then during the alternations used go out to Ebbets Field to water the Dodgers. And what would we be talking about out there? Whou, of course.

In June, James recorded a swinging salute to bis favorite team, "Dodgers' Fnn Diance." He isolated the militarily by playing hall wish team in Central Park on almost every clear afternoon. There was an unconfirmed rumor that before James would hire a musician, he'd find out how well be could play ball—after which he'd audition him with his instrument. Centrally he had some athleti-looking groys in his band during those days.

"Dodgart Fan Dance" waart much of a hit. But "You Made Me Love You," of course, was, and from them on the character of the James hand changed for good. It still played its powerful swing numbers, but it began interspersing them more and more with many hasb ballads that featured Harry's born, blown, as I noted in a Merrosome review, with an incrinitaamount of feeling, though many may object, and with just cause, to a whento that could easily spart the distance from left field to first base."

Ironically, "You Made Me Love You" wasn't released until several months after it had been recorded. Perhaps the Columbia people agreed with some

of the jazz critics. But they were wrong, too.

The bit was backed by one of the greatest of all James ballad sides, "A Sinner Kissed an Angel," which proved once again what a great singer Haymes had become. During this period Dick also recorded several other outstanding sides: "I'll Get By," "You Don't Know What Love Is" and probably his

greatest James vocal of all. "You've Changed."

With singers like Sinatra and Haymon, Harry apparently felt he didn't noted to feature a gild recoiler. Preciously he had enried several, Bernice Byers and then Comic Hislers during the band; cuttient days. And in May, 1941, he had birded Helen Ward, Coodman's singer to make a recording of "Daddy." Then later, for a while, he was replaced by petite Lynn Richards. But few sang much or sang well. Definitionly the best was yell. or, come.

The best turned out to be Helen Forrest, who'd recorded some great sides with Artie Shaw and Benny Goodman but who suddenly quit the latter, "to



James and Helen Forres

avoid having a nervous breakdown. Then just on a hunch," Helen recently revealed, "I decided to central Harry, I lowed the way he played that trumper, with that Jewish phrasing, and I thought I'd fit right in with the band. But Harry didn't seem to want me because he already had Diok Haymes to sign all the ballads and he was looking for a rhythm singer. Then Peewee Monte, bits manager, had me come over to rehearsal, and after that the gays in the band took a vote and they decided they wanted me with them. So Harry agreed.

"I've got to thank Harry for letting me really develop even further as a singer. I'll always remain grateful to Artie and Benny, But they had ben featuring me more like they did a member of the band, almost like another instrumental solois. Harry, though, gave me the right sort of arrangements and setting that fit a singer. It wasn't just a matter of my getting up, singing a chorus, and sitting down again.

What James did, of course, was to build the arrangements around his horn and Helen's voice, establishing warmer moods by slowing down the tempo so that two, instead of the usual three or more choruses, would fill a record. Sometimes there'd even be less; many an arrangement would build to a closing climax during Helen's vocal, so that she would emerge as its star.

Helen, who was just as warm a person as the vounded, blended ideally with the elembarity—express that was beginning to turn the James band unto the most popular big band in the land and that helped Helen with the 1944 Merromone pell. Then, there were time when the lended to pour in on a little control of the state of the land that helped Helen with the 1944 to the land that the lended to pour in on a little control of the land that the land that was merely reflecting to the land that the

Helen turned out a whole series of excellent ballad sides that helped the band's stock soar. Many of them, beginning with her first vocal, "He's 1-A in the Army and He's A-1 in My Heart," dwelled upon the-boy-in-theservice-and-his-girl-back-home theme. Thus came such recordings as "I Don't Want to Walk Without You," "He's My Goy," "That Soldier of Mine" and "My Belowed Is Rugged," plus plain but equally sentimental ballads, like "Make Love to Me," "But Not for Me," "Skylark," "I Cried for You," "I Had the Craisest Penam" and "Twe Heard That Some Before.

The band personnel began to improve, too. A young tenter saids, who was till a guardine of another handlesder, Soury Deaham, injoined and became one of the James fixtures for the next treasily-five years. This was Cotyl Coroncan, a great third bancam, who was released by Dusham upon Harry's payment to him of the costs of the seventeen-year-oid saixful recent appendiculation of the cost of the seventeen-year-oid saixful recent appendix of the costs of the seventeen-year-oid saixful recent appendix of the costs of the seventeen-year-oid saixful recent plants of the costs of the seventeen-year-oid saixful recent plants of the cost of the seventeen-year-oid saixful recent plants of the cost of the cost of the seventeen-year-oid saixful recent plants of the cost of the cost of the seventeen-year-oid saixful recent plants of the seventeen-y

An indication of what lay shead appeared when the band entered the selection without a contract of the Cosa-Cola radio show, which spotted the bands with the most popular records, Perioso vitors had been Gilenn Miller. Tommy Dorsey, Freddy Martia and Summy Kaye, all Victor artists, Then, in March, 1942, the James band broke their hold with its recording of "I Don't Want to Walk Wilhout You." What's more, two months later the band and the record copped homon for the show's favorite recording of all

The new formula of Harry's schmaley horn and Helen's enterional value, with swing numbers interspenced, sax certainly beginning to pay off. In the spring of 1942 the hand broke records on two coasts—at the Mendowbrook in Ceder Grove, New Jersey, and at the Palladium in Hollywood, where it draw thirty-live thousand customers in one week and eight thousand of them in a single evening.

To these of us who had been enaptured by the hand's tremendous freeswinging drive, the change in musical emphasis was disappointing. In a review of a radio program during its record-breaking Pathatim stay, I concluded, after deploring the band's muddy-sounding rhythmic approach, that "it would be a shame to discover that the Harry James band had really lost that thrilling drive that sparked its performances for such a lone time."

But the hand just kept going on to bigger and bigger things, In the number of 1942 it won Afmrin Blacks² Nake Believe Balloron²⁹ poll, unseating what most people considered the number-one band in the country, Glenn Miller's. And then, when shortly thereafter, Glenn enlated in the Army Air Force, his sponsor, Cheerefield cigarities, selected Jasmes to replace him. By then, the band was appearing no consumerial radio for nights a week—three times for Chesterfield, once for Cose-Gols and once appin for Jello as port of "The Jack Benney Show" ensuranties from New York

While in the East the band again played the Meadowbrook. And it also repaid a debt to Maria Kramer, owner of the Lincoln Hotel, where it had spent so many of its earlier nights, by playing the spot at quite a loss in income.

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But it left the engagement early when it was summoned to Hollywood to appear in the movie version of Best Foot Forward,

Barry Ulanov, who preferred jazz to schmaltz, summed up the reason for the James success in a December, 1942, Metronome review that hegan:

Rarely has the public's faith in a hand heen so generously rewarded as it has in the organization headed by Harry James. Of the number one favorites of recent years, Harry's gives its fans the most for its money... His taste is the public's taste, and his pulse runs wonderfully right along

His taste is the public's taste, and his pulse runs wonderfully right along with that of the man in the street and the woman on the dance floor. Whether or not you agree with or accept Harry James' taste doesn't matter in appraising this hand. It's not the hand of tomorrow, It's not an

experimental outfit. It's not even the hrilliant jazz crew that Harry fronted a couple of years ago. It's just a fine all-around outfit that reflects dance music of today perfectly.

One further indication of the hand's commercial success: the day it was to open a twelve-thousand-feve-hundred-dollar-a-week engagement at New York's Paramount Theater was a nasty, rainy one. The doors were to open at a quarter to ten. At five in the morning the lines began forming, and it a hasth of extra police hadn't arrived, there could have been a riot.

And still another sign: Columbia Records announced in June, 1942, that it was training into a shellier famine because of Junes. That hand's version of "Twe Heard That Song Before" had become the company's all-time higgest seller at 1,25,000 copiest "Verber Moore" and "You Made Me Low You're had passed the one million mark. And "All or Nothing at All" and "Flash," the former featuring Sinstar, the latter a Junes original, a copuling that had sold is food copies when it had been released three years earlier, had been released three years earlier, had been released and had sold of \$75,000 copies to date!



Meanwhile the band was signed to appear in two more movies, Mr. Co-Ed with Red Skelton and A Tale of Two Sitters, as Harry kept growing closer and closer to the movie scene, and particularly to one of its most glamorous stars. She was Betty Grable, who occupied a table every night at the Astor Roof when the band appeared there in the spring of 1943.

During that engagement is became increasingly obvious that Harry was far more interested in pleasing his public, and in Miss Cribile, then he was in playing any more oustanding juzz. The band performed its ballads as well as a usual, but he me seemed to be blowing listeasly. The stuff instead of sounding solid, sounds stolid, on the pompous side," I noted in my July, 1943, review. "You get the feeling that the men are plodding through the notes. I don't know whether it's because they are living too well, or because they just aren't capable of playing more richythmically. . . "



Mr, and Mrs. Harry James

Perhaps my thoughts were going back too much to those early days when the band had such tremendous spirit, when it was filled with laughs and good humor and ambition and a healthy desire to play and swing and succeed. Now success had come, but the inspiration seemed to have disappeared.

Harry, himself, seemed far less interested in his music. Of course, with someone like Betty Grable around, most of us could hardly blame him.

But Harry had worries, too. The armed services were taking some of his best men. And, what's more, they were constantly beckoning in bis direction too.

On July 5 in Las Vegas, Nevada, Harry James married Betty Grable. One month later his draft board classified him 4-F.

But his draft problems were by no means over. Rumors kept persisting

that he would be reclassified 1-A. On February 11, 1944, he took his preinduction physical. Then Harry put his entire band on notice with an invitation "to sitck around and see what happens." There really wasn't much to stick around for because his radio series sponsor announced that the band would be dropped from the program in March.

And then it happened: at the very last minute, James was reclassified 4-F because of an old both hijney. Quickly be called together some of his old men. He had been festuring Baddy DiViso and Helene Ward (Helene Forest had begun her career as a single late in 1943) as his singers, but the latter was replaced by Kity Kallen when the band returned to the Antor Roof on May 32. Juan Tizol, meanwhile, had come over from Duke Ellington's band to fill a James trombone chair.

The band's success continued. After its Autor engagement, where on improved rhybun section was noted, it went on a record-breaking tour, highlighted by a skxy thousand throng at the Rubber Bood in Akron, Ohio, and terminating in California, where it began another healthy schedule on cocacola's Spotlight Band radio series, and where Harry broke something other than a record—ahis keg. HowP Plavine baseball. of control

that is 16000—ass seg. 1000° [22300] consources, occurred.

The James boad had not made any good new recordings for more than
two years, the APM ban use to that. Finally, on November 11, 1944, the
companies and Ferderic need their war, immediately James were into Columtion of the Columbia of the Columbia of the Columbia of the Columbia
Regioning to See the Light, "Generity his proposition of the Columbia
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Regioning to See the Light," General year, "The Columbia," which
spotted the great Wille Strike, Jimmie Lauseford's former also saids, who
had into tional the Bond, and p belifting rainsin amond Arnold to

When the band returned East to play at Meadowbrook, Barry Usingon noted a stronger emphasis on juzz, praising James for playing within things instead of merely playing it safe. "He has taken advantage of his unassalable commercial postion to play good music, to diminish the amount of tremulous trash which formed the bulk of his sets when he was coming up. Now. If he will just dron those menningless strings.

But Harry wasn't listening. He increased his string section to two full dozen. "With a section as big as that," I wrote in July, 1945, "somebody ought to be able to produce impressive sounds." But nobody did.

The move I saw Harry in those days, the more I realized he had become less and less interested in his music. He had become deep his career as an entertainer when in January, 1945, he had been signed for the Danny Kayer radio series, where, in addition to leading and biowing his horn, he added not acted as a stooge and a comedian of sorts, And he seemed to like his new roles—perhaps over more than his music.

He developed other consuming interests. With his wife, he devoted a great deal of his time to horseracing, running his own mags and spending much time at the tracks. He became so successful that he could choose the spots he

wanted to play with his band, and, if he felt like concentrating on affairs apart from music, he'd do so.

But in 1946 the bottom began to fall slowly out of the band business. The big-paying steady dates were disappearing. James, who had refused to play one-nighters for almost two years, ostensibly because he wanted to remain where the action was, announced in February that he would again tour with his hand.

His financial overhead was high. But Harry was not drawing his usual big crowds. It must have been a big blow to him and his pride. In December, 1946, just ten years after he had joined Benny Goodman's band, Harry James announced that he was giving up. Ironically, Goodman made a similar announcement that serv mosels.

But then something—nobody knows just what—changed Harry's mind. A few months later, he was back again with a brand new, streamlined band. It jumped. He jumped. And there were just four fiddles, and they bad very little to do.

How come the sudden change? A healthy and happy-locking Harry James talked about if in the summer of 149;? "First of all, Yee settled a few problems in my mind, problems obody; we have all had and which I didn't bother telling anyone about. But when you've worried and upnet, you don't feel like playing and you certainly can't relax enough to play anything like most issz."

It was like the old days in more ways than one. James cut his price in half; he played one-nighters everywhere and on every one of them he blew his brilliant jazz, just the way he had when he first started his band.

And then there was the new group's contagious enthusiasm. "The most important thing plust makes me want to play," he said, "is this new band of mine. You know what I've had in the past, Well, now I've got me a branch of kids and their spirit kills me. They're up on the bandstand wanting to play all the time, so how can I possibly need feel like blowing! I haven't had a bunch like this since my first band, "or

Harry made that statement twenty years ago. And, with just a few short time-outs, he has been leading a group ever since, at times only a small one, but most of the time a big, swinging band with a booting brass section and a swinging sax section and rhythm quartet to match—and with no strings attached!

It has played mostly in Nevada—forty weeks out of each year, to be precise. In 1966 be brought his hand back to New York for a few weeks, and a wonderfully swinging outfit it was, too, with some youngsters, and some verrams like Corty Cornoran and Louis Bellson, who bad just replaced Buddy Rich on drums. And there were some of the old arrangements and there were some new swinning eners.

But most of all, there was Harry James, bappy, effervescent, boasting without reservations that "this is the best band I've ever had in my life! These Inside the Big Bands

young musicians, they're getting so much better training and they can do so

much more!" It was the Harry James of old, enthusiastic about his music, anxious to please and to be appreciated. He looked about thirty pounds heavier, with a

few gray hairs here and there, but he was still blowing his potent horn, still getting and giving his musical kicks via one of the country's greatest bands, It was quite a sight to see and quite a sound to hear!



VIsham Jones

"THE other night I spent a few hours at the radio, listening to dance bands. I heard 458 chromatic runs on accordions, 911 'telegraph ticker' brass figures, 78 sliding trombones, 4 sliding violas, 45 burps into a straw, 91 bands that played the same arrangement on every tune, and 11,006 imitations of Benny Goodman."

So began an article by famed arranger Gordon Jenkins in the September, 1937, Metronome. Gordy had arranged for the Jones band for many years and, like many of its ex-members, had come to know, respect and love its music with a lovalty matched by very few big band alumni.

"These figures," Jenkins admitted, "are slightly exaggerated, but that was my personal impression. Slightly nauseated, I went to bed and lay for some time thinking about the 'good old days' and the Old Jones band. That, gents, was a band. . . . writing for that band was fun, not work."

For pure, ungimmicked music and musicianship, there were few bands to match the one led by Isham Jones, a somber, long-faced gent who looked more like a strict manual arts teacher than a leader of one of the most romantic-sounding bands of all time.

As a kid I used to listen to the Isham Jones records of the twenties, and I'd been enthralled by their wondertilly rich ensemble sounds. In the indi-thirties the Jones band ranked as one of the most popular and polished of all the big blands, spotting in its personnel such future stars as trombonists as I can be also a listen and Sonny Lee, trumpeters Peewee Erwin and George Thow, planist Howard Smith and a lean assist-wordsits named Woody-Herman.

Woody was a part of the band the first time I keard it in genon in New York's Lucohn Irden' in 1936. But he want't he most impressive part. What thrilled me was the pure, rich ensemble somed that had permeased so many of its recordings. Jones had a way of getting his men to phrase in loop, flowing lines, so that they somited as if they sover inhaled. This warm, broad barrage was the year may be a supplemental to the proper some the proper of the truly great delty a magnificant transport ramed toleny Carloron, one of the truly great delty a magnificant transport ramed toleny Carloron, one of the truly great had. The full, robust ensemble effect was further carched by Saxey Mannfield's bejoended troots and outling the seal on scieve below for transport, so



Isham Jones and Hts Orchestra, Jones is standing at extreme left; arranger Joe Bishop third from left, then trombonists Sonny Lee and Red Ballard and trumpeters Clarence Willard and Johnny Carlson. Featured tenor saxist, Saxey Mansfield, is seated second from left. Featured vocalists, Eddic Sone, is seated at Jar right.

that, in a way, the result was a gutsier, more masculine version of the Glenn Miller ensemble sound, which used a similar doubling technique.

Jenkins wrote many of the arrangements. Joe Bithop, who played thus, permed some score, too, plus several original song, nethoding "like Preduction". But the contrading composer in the band was, of comes, Jones, Jimmell, and the contrading "I'll See of this, including "I'll See Order to the Common or the Lane," "You've Got Mee Cyving Again," "Prince I had Greater Love," and the bands to level them come, "You've Jost as Dream Come Trees," Jones had a fine car for other common or the Commo

Vocalists were important to any hand that dealt so much in ballists, and lishan had some good romantic singren—Prank Sylvano, Prank Hazzard, Log Martin and Woody, But by far the most important and distinctive voice in the Ishann Jones band was that of Eddies Stone, whose cuti, infectious, impidway of singing, a sort of "what-you-did-to-me-really-hurt-but-Thy-going-tohan-way-in-groups approache, captived the band's listense both or records and in person. He remained with Jones for years and was one of the two sinters in the band when I reviewed it in 1935.

Woody was the other one, and good as he was, he wasn't as impressive as little Eddie. To the best of my memory, Stone supplied the evening's only personality spark. Certainly none came from Jones, who waved a baton effectively but austerely, and who seemed to have difficulty communicating with both his audience and his men.

Even today his alumni speak of bim with great reverence as a musician and as a bandmaster. Yet few ever felt really close to him, and some didn't like

bim at all. As Jenkins reports, "There was a musical affinity between Jones, the boys and myself that is far too uncommon today. . . . The picture of that big farmer standing up there, molding seventeen boys (half of whom probably weren't speaking to him at the time) into one gorgeous unit, was something Til never forget.

And the band, itself, was one that other bandlenders didn't forget either. Other I'd bear one of them, who was having accound thoughts about going too far out as a swing band, say such things as "What we really should do is try to sound like the old Isham Jones band." Gene Kropu awas emphasic about trying, so was Lioned Humpton. Neither one could bring it off, however. Probably the closes twee Hornes Heid (for a while, Dick Jargens, George Paxton, Eddy Howard and, naturally, the Jones Alumni Association, the Woods Hermans band, when if first start on, when I first Start of the Month Hermans have the start of the Start of

Woody's achieved the sound because it had as its lead trumpeter Clarence Willard, who had played alongside Johnny Carlson in the Jones band and had learned Carlson's phrasing and unique use of the vibrator. Also, for a while the alumni played the Jones-styled arrangements of Joe Bisbop. And, of course, there were Woody's vocals.

Some years after disbanding in 1936, Isham came out of his self-imposed retirement and decided to try again. But bis band of the early forties was not in a class with the one be had led before, and it made little musical or commercial impression. Thus, "flsb," who passed away in the fifties, is best remembered for his lovely songs, and for his early thirties orchestra, which one one of the companies of the companies of the contraction of the other time."

Dick Jurgens

ONE of the most attractive and certainly one of the most musical of the many bands that used to play the mickey-mouse oriented Aragon and Trianon Ballrooms in Chicago was that of a handsome second-rate trumpeter out of California amend Dick Jureness.

The difference between his hand and most of the others that disponed the under infantile-considing music that spans! [find those Chinge ballroom was that Dick's plaved good music. Only occasionally did it speer form the kiteralish little novely jamulcket required to satisfy many of the unsophisicates who frequented Andrew Karras' two immunely successful dance emporture. The Jurgent band maintained in unsein integrity, refusing to spalarer forms. The Jurgent band maintained in unsein integrity, refusing to spalarer lances. Jurgent have placed gas gaves, sharping tomboxes or spassic trampers. In the contraction of the practices, concentrated on pure, rich enemable sounds.

His band was blessed with a wonderful trumpeter named Eddie Kuchler, whose great tone and facile command of his horn enabled the band to achieve



Dick Jurgens

some especially attractive dynamics. In this it was abetted by the consistently good, if never overly stimulating arrangements of pianist Lou Quadling.

It was a romantic-looking band. Jurgens, who sometimes played a fourth trumpet and who bad a tendency to overact as a comedian, was handsome. athletic, collegiate-looking, and bis men deported themselves well. It was also a romantic-sounding band; its lusb ensemble phrasings served as good emotional and dynamic contrast for its warm, often intimate-sounding vocalists,

One of these was Eddy Howard. He wasn't a romantic-looking sort.....he had the cheery, pink-cheeked vanilla appearance one might expect of a clerk in a country store-but he sang with tremendous warmth and expression. His was a crooning style, a sort of modernized, non-nasal version of Rudy Vallee, that enthralled his listeners, including many who preferred jazz to ballads but who nevertheless recognized a goodly amount of musicianly feeling and phrasing in Eddy's work. His big hit with Jurgens was a sentimental ballad called "My Last Goodbye," but he also sang numerous other, lighter and sometimes swinging sones quite well.

After Eddy left to start his own band, Jurgens began featuring a different type of singer-a tall, handsome, virile, curly-haired baritone whom Perry Como had recommended vociferously to Dick. This was Harry Cool, who same out in a ringing, masculine, semilegitimate voice but succeeded in projecting, because of bis well-controlled dynamics, the aura of intimacy required of pop ballad vocalists. There was another featured singer in the band, too, a grinning, seemingly ever-joyous guitarist named Buddy Moreno, who on novelty and untempoed tunes projected a pleasant personality and voice to match. Like Howard, Buddy also left to start bis own band.

Aside from its music, the Jurgens band also went in for some pure hokum, split-second timing comedy effects less suited to dance dates than to its theater appearances. Had Jurgens invested as much time and money into his music as be did into his novelties, he might have had himself a consistently top-notch musical band-in which case he probably wouldn't have been so consistently welcome in the Aragon and Trianon. And who's to fault the man for putting that sort of security above artistry?

Sammy Kaye

THE first time I ever bad anything to do with Sammy Kaye was at three o'clock one morning in 1936 when he startled me and my entire family out of our sleep with a phone call. Sammy and I had never met, but somebody bad told him I knew of a good girl singer and he wasn't about to let a mere night's sleep otcher him from immediate action.

Such an inconsiderate attack on my dreams could have prejudiced me forover against Kaye's music. But it didn't. It didn't have to. Just listening to bis band was enough.

In those days, taking pothote at Sammy Kaye was considered both fan nather right thing for any self-respecting jazz musician or critic to do. For his was one of the foremost examples of what we sneeringly referred to a mickeymose music. Where the phrase came from, I don't know, except perhaps that the music sounded as manufactured and mechanical as Walt Diancy's famous character—and projected just about as much emotional dentity.

From the start, Kaye proved himself to be, above all, an astate businessman. He'd gained a degree in Cwil Engineering at Ohio University and, after establishing his band in Cleveland, had engineered an uncivil attack on the reputation of swing with his catchy though inaccurate slogan, "Swing and Swaw with Samme Kaye."

At that time, the alogan was better than the music. "The 'swing' of Sammy Knye," I wrote in November, 1938, after having heard the band during its New York dubt at the Commodore Held, "can trutality be described as follows." There ensued a blank space of several inches, plus a sureastic notation." End of description of Sammy Knye's wsing." Then the article pointed out that "not a thing is left to imagination or impiration, the total result being a magnificately trained and exceedingly unortained irroop of musicion."

Musical specifics followed: the exaggerated vibrato of the first trumpet, the ganwing glisting of the trombones, the mechanical crunch of the rightim section and the individual defects of sweeter of the musiciants. The review also blasted the band's appearance—"stiff mess jackets which had gone out with laughing saxophores"—and the lack of bownmanish—"the band trust through everything very mechanically with long faces, never seeming even to enjoy its own music."

The last observation might have been quite true, because not many selfrespecting musicians enjoyed polying in mickey-mouse bands—that is, if they were at all capable of playing better. Now, more than a generation later, as I look back from the variateg point of a more mature person, able to evaluate things in a broader perspective, I realize one thing about all those many comments: I was absolutely right.

But as horrendous as the band sounded from a musical point of view, its commercial appeal cannot be denied. For this it had just one person to tbank: Sammy Kaye, even though some people insisted that Kay Kyser also should be thanked, because Sammy was using the same sort of singing titles and



segues into vocal choruses that Kyser had been featuring for several years. But Sammy's success can be laid to more than mere gimmicks. For Kyser always kept his car attuned to the times and to the dancers. He was adept at setting felest lempos for dancing, at mixing his selections to get the most out of his sets, at pacing each set so that there would never be a bull between numbers, at fronting his band with grace and charm, and at supplying satisfying sounds for those unable to appreciate and/or comprehend what the more musical bands were nelavior.

It was as a stage band that his was especially successful, and here again Sammy gets the credit. He was never content merely to play one number after another; instead, he constantly worked up new production routines that would bring him and bis band into closer contact with his audiences.

His major success in this endeavor was his "So You Want to Lead a Band" series, which began in theaters and eventually reached television. Members of the audience were invited to conduct the band—and make fools of themselves as they competed for such fabulous prizes as Sammy Kaye batons!

Samny was mart in another way. Though he played darinet, he didn't feature hisself on the instrument, for a lonery Goodman or an Artic Shaw he definitely was not. In fact, he seldom spotted any instrumentalists, leaving ainstruit alloo honors to his horde of versilest. At one time, in 1941, Samny featured a total of its singer: George Brandon, Maury Cross, Marry McKenna, Tommy Joyan, Chaffe Wilsten and Arthur Wright Lone of Samny's featured and Arthur Fright Lone of Samny's featured and Lone

During 1944 the Keye basis (helped him)ly successful engagement at French Dulley's Masshowthook Swing was as hig as ever and applies from my was must recough to make the most of a good situation. For his "Aftermoon at Meanny was must recough to make the most of a good situation. For his "Aftermoon at Meanny was must recovered by the Company of the C

we were reany more versiants than many people realized."

It has been reported that once, when hemry Goodman and Sammy Kaye
were pleying in the same city, Benny visited Sammy backstage and suggested
were pleying in the same city, Benny visited Sammy backstage and suggested
or or whether Sammy even accepted Benny's invitation, has never been confirmed. But it is interesting to note that, despite the vast difference in their
paprocach to music, Kaye and Goodman did have certain common traits:



Sammy

both were completely self-made men and as such men usually do, each demanded and expected a great deal from those who worked for him.

Making mickey-mouse masse was serious business for Sammy, For those of su who scredied at this style, this may have been had to believe, but Marty Oscard, an occuellent musciant who played lead sax in the Kaye band for several years, points out that the precision of the north's sust termentous. "Sammy knew jerr what he wanted and he worked like a dogs to get it." The band held arthous nebersarias, and at least soone of the musciscus tools, great pride in the results. It removement entirely there in the saxes," addit Oscard, for the control of the control

Once I sat there for a week and he never hit a single but note."

Such intense devotes to precision could of courts, have been once of its reason.

Such intense devotes to precision could of courts, have been once of its reason.

Such in the control of the court of

band left Kaye as a unit and attempted to carry on by themselves.

The move proved to be disastrous—for the men. They neceded Kaye even more than he needed them. For Summy had brought to the band world a highly developed business acumen and an amazing ability to win over people to his music. No doubt about it, he was a topflight businessman, who had some compath to pay his men well, who always traveled first class (as did his some compath to pay his men well, who always traveled first class (as did his some property of the pay his men well as the property of the payment of the payment

musicians), and who was very much aware of what was going on outside the world of music.

My respect for Kaye as a businessman was realizmed in the late filties when I was adoed to serve as writer-producer of his television series. Ther I saw furthand bow shrewly he operated. But, more importantly, I found him to be much more vital, finelible and admirable than his muste. I was especially impressed during one of those frequent staff meetings that plague most TV series when the showly ackleager, in a typical pept talk; frield to explain to us why we should do even better than I awrence Welk. One of the so-called setting points was that Sammy's American lineage would be much more attractive to the general public than Welk's obviously foreign ancestry. "Hard-down and the sammy of the candidary." "Vou sex," In fast generation Cecknery, ovokism."

Recently Sammy dabrated further to me about his foreign lineage. "I had not accent too," he explained i' face, it was to held that back it (Cavalan, when we started out at the State Flore), a man named Mr. Hendrene, who was the manager, took ne saide and saide bedief ware to hurt my fell-nigs or anything like that, has the wondered, if he agreed to pay for them, whether I'd kide decionation lessons. I eld, and they hepde me a lot. But now sometimes I wonder, when I look at Welk's success, if I really didn't make a mindate takken those besonst."

Over the years Kaye had really mellowed. Through stant investment in publishing, bowling alleys and other businesses, he had become wealthy and he could afford to relax. Perhaps that was why he offered surprisingly little resistance when several of us on the producion staff, whom he treated most respectfully, kept reggesting better quality music in place of the rigid mickeymouse diet. By the time the forty-week series had been completed, the Sammy Kaye band was beginning to play some surprisingly good dance music.

This must have opened Sammy's ears, became from then on his recordings began to were father and farther from his richy-rides style. He began to sue voices and strings and to produce theorepilly legitimate musical sounds. And his records began to sell better than they had in years, even though most of them didn't bear the slightest resemblance to "Swing and Swey with Sammy Kave."

Come to think of it, some of them even swung!

, Hal Kemp

ONE of the greatest sweet bands of all time started out as a jazz band. This was Hal Kemp's orchestra, whose style during and directly after its undergraduate days at the University of North Carolina bore little resemblance to the soft, soothing sounds that made it the most popular of sweet bands during

the opening days of the big band era.

Despite a couple of brilliant jazz trumpeters in Bunny Berigan and Jack
Pettis and a corps of dedicated, hard-working musicians, the band converted
comparatively few people during its first years. One of its most influential
rocters in America was another ex-collegian-trumed-leader, Fred Waring, who

The Hal Kemp Band in the early thirties

Front row: Kemp, Harold (Porky) Dankers, Ben Williams, Saxey Dowell Second row: John Scott Trotter, Skinnay Ennit, Earl Geiger.

Fred Train, Gus Mayhew Back row: Eugene (Pinkie) Kintzel, Paul (Pappy) Weston



lent the band financial and spiritual support. And across the sea, an even more influential fan became a staunch convert when the band toured his country during the early thirties. He was then Prince George; soon thereafter he became King George of England.

It want't until 1994, however, when it played a lengthy engagement in Chicago's Blackhawk Restaurant and developed its highly intimate and individualists style, that Kenny's band really began to catch on in America. From Chicago it returned to New York, where it had once played with fairly successful results at the Holled Manger from the Taft). This time, however, it worth into the Madhattan Room of the Hotel Pennsylvania, and there it scored a tremendous triumph.

It was a wonderfully smooth, sophisticated-sounding outfit that twice was voted Best Sweet Band by Metromon's readers. It played more sentity and more sensuously than any other band of the times, and its mellow, intimate, romantic mosted memorarized the college kids who swarmed into the Pennsylvanis's low-collinged basement room. But untiltie other sweet bands of the approximation of the properties of the

Its style was deceptively simple, and for a good reason. John Scott Trotter, who created that style, and Hal Mooney, who followed him as chief arranger, agree that the Kemp houd, though a happy group (Totter effect to it as "a travelling fraiternity"), was by no means bursting with topflight musicians. According to Mooney, "there were only two good readers in the band, Kemp and Trotter. Many times they'd have to sing the parts to the musicians so that they could learn them."

Part of the style control around the muted trumpets, which played many staceast riplies. "Now I can see why they played that way," reasons Mooney. "The guys didn't have really good, legitimate toone, and the modeln't sustain notes too well." Thorter start of the even more cloquently and more positively. "The band created and kept its style because it was limited by its musiciant' limitations."

The clipped phrasing of the trumpets (Johnsy Mercer accordingly referred to Kemp's as "the typewriter band") was just part of a style that also emphasized a series of simple, sustained, unison clarinet notes. These notes were often Bown through large megaphones. The men would put their fingers through base in seides, a gimmist kint Trotter credit to one of the band's carliest sacophonists, Joe Gillespie, play extremely softly, and out would come some levely, round foous that contrasted effectively with the musted brass.

The clarinet's languid sounds fitted in with Kemp's personality. Hal, who played reeds, was long and lanky—and languid, too. He always struck me as being especially easygoing, though Trotter has pointed out that Hal had a strong but controlled temper. He projected a pleasant, stereotyped southern charm, complete with a smilling "Hi yall" plus plenty of slaps on the beack. Kemn was able to concentrate our winning friends because he could leave the

less pleasant tasks to his especially able manager, Alex Holden, thus avoiding the risk of tarnishing his "friendly neighbor" image.

the risk of tarnishing his "friendly neighbor" image.

Kemp's relaxed and casual air was reflected by the band's most popular

scenips Featest and cutain alf was reserved by the datus s most popular vocalist, Skinnay Ennis, who doubted on druns, which hed leave, with Illitude appreciable harm to the rhythm, to come down to the mike and sing. Skinnay's sile was both hausting and sexy. Actually, he tailed more than he sang his lyrus, delivering them like a sky little boy who became breathless at the very thought of having to mention used, a word as "kisi" or "low". Yet convicing he most certainly was, and, along with Casa Loma's Kenny Sargent, he ranked as one of the best of the early the head of women's contractions of the standard so, not of the best of the early the head of somen.

Skimay, who was well nicknamed, was featured on a batch of the band's best Branswick sides, such as "Hands Across the Table," "You're the Top," "Heart of Stone," "The Touch of Your Lips," "Lamplight," "It's Easy to Remember," "Cot a Date with an Angel," the band's opening themselved locker was "How I Miss You''), which began with the familiar "Climbing us he ladder. . of love. . to find . . the one. . who . . . wa-just . . .

novelty songs.

There were several other good vocalists with the band in the mid-thirties—
Bob Allen, who sang romantically in a more legitimate manner than Ennis,
and Maxine Gray, an attractive brunette, whom Trotter describes as being

* Lyric by Ramond Klages, melody by Jesse Greer. Copyright 1926 (copyright renewal 1954) Robbins Music Corp., New York. Used by permission.



Kemp with vocalists Bob Allen and Maxine Gray

like "the prettiest high school girl in a town of fifty thousand people" and who sang effectively if somewhat a bit too melodramatically, and another girl, a redhead, named Deane Janis.

redhead, named Deane Janis.

The band also featured a couple of very good musicians. One of these was the very important, in fact irreplaceable, lead trumpeter, Earl Geiger, who phrased softly yet with tremendous warmth and emotion, producing a fascinating feeling of positive passive nextusaion. The other was a brilliant

tromboniut named Eddie Kudowski, who played many fine solos. The second trombonist, Giu Maylew, doubled as arranger along, with Trotter, who also played piano. But John Scott left In January of 1996, and with him went tracted of the relaxed cheen of the bank. Excited what caused the change, almost imperceptible at first, is hard to determine. It could have been that Kremp needed Trotter's impercels lates more than the realized, or it implies there been that with bands like Goodman's and Shaw's strateding the Gibbs, Kerng wanted to prove that his, No, could wing Unfortunately it the

The departure in 1936 of the fast-living "passive persuader," Earl Geiger, left a deep void, His replacement, Clayton Casb, a better all-round musician than Geiger, tried very bard to duplicate Earl's gentle trumpet style. But nobody, not even somcone as good as Cash, could play so delicately, yet so surely, as Geiger did. Geiger was simply unique.

In the later thirties the band grow less and less stylized, though its new arrangers, Hall Monory and Lou Busch, did retain some of the distinguishing gimmicks. But they also went after a fuller, more legitimate big band sound. Instead of four muted brass they used five open horse. Instead of sound clarinest they featured harder-blowing saxes, And when Skinnay departed to start his own band, Kemp lost one of bis most important identifications.

Ennis left with Kemp's blessings, and Saxie Dowell soon followed suit. Ironically, Skinnay appeared shortly therafter as leader of the orchestra on the Pepsedent radio series with Bob Hope, which was on the air at precisely the same time that Hal and his band brondeast for Chesterfield. The band vacilitated thereafter between being a swing and a sweet band.

There was one specil when it seemed to be making a sering and satenty to recapture the moods and the fast of its mid-birtise era. For a while it enlisted the support of a very soft, soothing singer ramed Nau Wyan, and she helped. But soon thereafter it began to vere more toward extroversism at the same time himing a talented singer, soon-ot-current-stress, who projected more than other Kemp singers had. Her name was Janet Lafferty, It was Alex Holden who changed it to Janet Hillir.

By the summer of 1940, Janet bad departed. In July, two of the band's most dependable veterans, trumpeter Cash and trombonist Eddie Kusborski, also left. Metronome, in whose sweet-band poll Kemp finished ninth that year (never before had he finished lower than third), announced the changes with a beadline that read "Kemp Plans New Blood," with the ensuing article.

noting that "stars leave in move to freshen up the style of the outfit that was once voted America's finest sweet Isand. The moral of the band," the article concluded, "was known to have been at a low ebb. Kemp apparently feels that new, eager talent will give his outfit a much-needed spiritual lift."

that new, eager talent will give his outfit a much-needed spiritual lift."

Unfortunately Hal had very little time left to improve either his band's morale or its music. On December 19, while driving from one engagement in

morale or its music. On December 19, while driving from one engagement in Los Angeles to another in San Francisco, his car and another collided head-on near Madera, California. Kemp suffered eight broken rihs, one of which pierced a lung. Pneumonia developed, and two days later Kemp died.

Emis and Trotter rushed to San Francisco to help out with the band. Beb Allen stepped in for a short time as leader. But no one could replace Hal, and shortly threather the band broke up. A few months later, Porky Dankers, one of the original susophoists, reassembled many of the men, and they tried making a comebase under the leadership of singer Art Jarrett. But the experiment didn't work out, and the Hal Kemp band passed forever from the big band scene, with only its many wonderful recordings to preserve the memory of some of the prottest and most taskful dance music of all time.

Stan Kenton

TALK to a basebul fine about Star the Man and he'll know you're referring to Stam Monial. But mention Stam the Man to any jaze herd re high hand enthusiant contained St. Louis and he'll know you're saffing about Stam Kennon happens to be quite a man, no—saft and a half feet of him. Stam Assert hand the star of him to star and the star of him to star and the star of him to star and the star of him to star of



A friend of mine, an arranger named Ralph Yaw, had tipped me off on the Kenton band when it was still an unknown infant. In Marcb of 1941 he had written in a letter from Los Angeles:

Been meaning to write ever since getting bere, but you know bow it is. The reason is in connection with a band I'm working with. This band is something quite special and different. Stanley Kenton is the leader and I am working with him. We do the arranging and I think we have cooked up somethine new in style.

However, I will not take time to try to describe it, but only say that a swell new treatment of saxes and a couple of other style tricks do it. The saxes are treated to my mind in the right way for the first time. It really scares me.

The band debated a few morths later—Memorial Day—in Blabba Beach, where seven years before young Similey Ratton had been playing plane in Everett Roagland's then swinging band. When I arrived in L. A. in the summer 16 years, one of 1841 not 60 studies, where it was doing a live brendeast, which the armouncer kept telling his litterers was actually emanating from Balban Beach Several nights hart of drove out to Balban to spend the fast of several new tellings in the second of the second o

"Within the Stan Kenton band," the review noted, "motiles one of the greatce combinations of hythm, harmony and moledy that's ever been assembled by one leader." Then, after crediting Kenton for most of the band's good points, including by anrangements, while also extelling several of the young musicians, especially bassar Howard Rumey, lead trumpeter Frank Beach, and also axist lack Ordena, I faulted be loand for "combinal bissing. It's great to accrede hells complete shandor," the review said, "but you've got to great to accrede hells complete shandor," the review said, "but you've got to be more about the properties of the properties of the properties of the position of the properties of the properti

One thing I found out immediately there's nothing more vociferous than a Kenton fam. The mail started coming in at once, futuling me for fastling the band. Stan binned!, I understood later, also objected to my criticism, and our relationship has been remous, without only slight variations, since then. I must admit once and for all that I have never become a complete Kenton band convert, for no matter how great this bands have been muscledly, their conclorant inpact has for me too often keen binanch by an air of self-conscious to the control of the control

Kenton's unbending approach has always made him susceptible to some rather caustic criticism. Thus in 1941, in bis first radio review of the band. Barry Ulanov admitted that it had "that combination of heavy voicings and staccato phrasings down pat. But there's no reason why so formidable an organization must always sound like a moving-man grunting under the weight of a concert grand,"

The Kenton style was indeed heavy and ponderous, especially on ballads. Some people, including some critics, insisted that Kenton's projected the swinging approach of the Jimmie Lunceford hand. Both, they pointed out, played heavily accented music. I think this evaluation misses the one hasic difference: the Lunceford hand always played and sounded relaxed, rolling along easily with the beat instead of fighting and trying to push it ahead, as Kenton's did. One band moved like a fleet halfback, the other like a musclebound lineman.

In his Treasury of Jazz Eddie Condon wrote that "every Kenton record sounds to me as though Stan signed on three hundred men for the date and they were all on time. Music of his school, in my opinion, ought only to be played close to elephants and listened to only hy clowns." But, Condon admitted, "It's a real accomplishment to take that many men and make them sound ruly." Kenton's musicians have sounded "ruly" hecause they not only have helieved in his music, they have believed in him as a leader. Consequently, they have worked hard for him. Few bandleaders have been accorded as much love and respect as has Kenton, not only because of his dedication and his talent, but hecause of the consideration he invariably accords his musicians.

Shelly Manne, who for several years handled probably the most difficult assignment of all musicians in the Kenton hand, that of trying to swing it from the drums, emoted words of high praise several years after he had departed the group, words that undoubtedly express the feelings of many other men who played for Kenton, Said Shelly: "He was so personal, always one of the fellows and vet nobody ever lost any respect for him. If the guys needed money, Stan would lend it to them. Everyhody really wanted to work for what he was working. And the spirit of the band was wonderful. It was such a clean atmosphere. You always felt that you were working for something that mattered instead of just jamming 'Tea for Two' or 'Perdido.'

"The way Stan encouraged everybody was so wonderful, too. He was always encouraging young arrangers. If a guy joined the hand, he'd never indee him on first annearances, the way most leaders do. He'd let him play for a while until he settled down. Then Stan would make up his mind.

"And he was so wonderful with the public, too. He never fluffed anybody off "

But Stan wasn't without faults. During his early days especially he showed great stubbornness often refusing to face certain barsh malities and insisting upon doing only what he, in his idealistic way, helieved he should do, regardless of what anybody else thought or felt.

This attitude, of course, ties directly in with a certain obstinacy that he admits to as a youth when his mother wanted him to learn piano and he



The Kenton Bami in the Cafe Rouge of the Hotel Pennsylvania (1946): guitarii Bob Aneri: Barrist Editis Selrensik; dimmer Sheliy Manne; trampetors Iohnny Anderson, Buddy Childers, Ray Wetzel, Ken Hanna, Chico Alware; romboniust Sid, patron, Harry Forber, Kai Windige, Mili Berhart, Barr Varsailona; saxists Red Dorris, Boots Mussilli, Al Anthony, Bob Gloqa (dalor cond immager), Bob Cooper

insisted on playing ball instead. It took a lengthy visit from two cousins who played jazz at his house to convince him that music was after all what he really wanted to do.

Like any good man, Koston has been willing to admit his mistakes. In 1947, after he had recognized, be todd me, during a lengthy interview what he thought had been wrong with his last band. "It was much too stiff," he said. "Some people with hot of nervous energy could feel what we were doing, but nobody else could. Our maiss seemed out of tune with the people, we just had no common pulse. I guess I just had the wrong goddam feel for music."

Kenton, who ones threatened to quit the masic business to become a popularistic may never been unduly than on himself, for his bud had made a featuatic number of converts, many of them through his popular recordings, which begain in law park with "Ados", and "Cambred" in March 200 and "Cambred" in March 200 and "Ados" and "Cambred" in March 200 and "Ados and "Cambred" in March 200 and "Ados and "Cambred" in March 200 and "Ados and "

But the band's swingingest sides were still to come. In the spring of 1944 and Ania O'Day joined Extent and during the same period Dave Matthewal Slan Getz came in on tente saxes, with Dave also writing some of the arrangements. In May, with Ania singing, the band recorded one of its most famous and infectious-sounding sides, "And Her Tears Flowed like Wine," and a swinging "Are You Livin'. Old March 1945.

Anita stayed with the band for less than a year. She was followed by a cute bloom whose singing resembled Anitis's, though it lacked both Anita's sparkle and intonation. This was June Christy, bright, friendly and very well-liked by her compatriots, who recorded such commercial sides as "Tampico" and "Willow Weep for Me." A young tenor saxis, Bob Cooper, also isoined and "Willow Weep for Me." A young tenor saxis, Bob Cooper, also isoined

Kenton around this time; later he and June were married.

As the war ended and more musicians became available, the Katson music improved even more. So did its popularity, it knowed as by his the Sherman Hotel in Chicago, the first really great reception it had received in a major more contained for adapted. In degreember the band returned to New York and registered plot as impressively at the Paramount Theater and at the Pennsylians of the Paramount Chicago and the Paramount Chicago and the Paramount musically, "in entire "Javlying more and more balleds, longin in for more and more production numbers, and, consequently, polying less and less of the first of glavious jeas which was first accordant with his same. The wandering years are over. Stan is back to the Kind of Jazz he knows, feets and is best of the Chicago and the Shervick of the Chicago and the Shervick of the Chicago and the Shervick of the Chicago and a result,

Stan and June Christy



Eddle Safranski had joined the band by then on bass, and his playing made a hig difference Vido Masso and his tenor sax were also there, and they played important roles on one of the band's biggest hits, "Artistry Junyn." And scon came more stellar musiciens, like trembonist Kai Winding, drungs "Shelly Manne and arranger Pete Rugolo, pushing the Kenten band toward musical helight is than drever been able to station previously.

Rugolo, serious, bespectacled and highly imaginative, made the biggest difference. Not only did be write distinctive arrangements, giving the band an ever clearr identity, but he also took a good deal of the load off Stan, with whom he became very friendly, establishing a relationship similar to that of Duke Ellinston and Billy Strawborn.

In January, 1946, Kenton was declared Band of the Year by the editors of Look magazine. Twelve months later, Metronome's editors, who had never been complete Kenton converts, accorded the band the same honor.

In the same issue they ran an article headed "Bands Busting Up Big" and listed eight top dance orchestras (Stan's not included) that had decided to dishand during the praceating months.

But Stau want' discouraged. Perhaps the era of the big bands that played for dancing and strictly for the public may have ended, but Stan's want' one of those bands. He continued to have faith in his more specialized, modern approach. "Soon there'll be no more 'in the middle' bends," he predicted at the time, "mo more of those that ty to play something new for a few minutes and then settle back into the old way because it's commercial. The pace is much too fast for that set or thing. . "Onliet fanisht. Think the hist



Stan and Pete Rugolo

if the commercial bands try to compete with the more modern bands, they'll wind up making asses of themselves."

San often came on strong like that. He was thoroughly convinced that what he and his men were doing was the right and perhapse to only thing, and he spoke out all over the country for what he helived in Spoke out and spoke on and on and on Lean Yearl were allowed to the spoke out and spoke on and on and on a lean Yearl read allow placeders who ever did a greater selling job for his music than San Kenton did. He was a press agent's delight, a constraint pys to his equally vobelle, emipresert PR man, Miktino Kark: He was forever visiting disc pickeys, dropping in at record shops and granting intervent anywhere, anything with a grown show would listen to his impassioned disarbtes. His highly complexes and often overpowering enthusians freeward permit with maway too, as he mathed on about his music, his philosophy quantify carried his mway too, as he mathed on about his music, his philosophy and the sentence power of our, seemingly without any supression case of exclamation the sentence power of our, seemingly without any supression case of exclamation of the points, which held does not live the sentence power of our, seemingly without any supression case of exclamations.

tion points, which no d ordy it all over the place.

He knew he had a selling job to do, and he reliabed it, "If you ask any ten
people on the street," he pointed out, "if they have ever heard of Stan Kenton,
only a couple of them will asy yea." We have to try to get the other eight.

And the only way I can see to do it is to make myself a personality and take
my hand alone."

The big bands as a group may have started to fade every in 1947. But novel Stan Kenton's, He kept building beger and more complex units, which published bigger and more complex units, which published bigger and more complex works. He veered more and more from the dance because the started begar and more activately on concerts, bringing greater satisfaction not only to himself but to those who came to listen but seldom to dance.

There were times when he was successful; there were times when he failed. But always he kept up that indomitable spirit. Perhaps his enthusiasm was not as intense and as pervasive as before. Perhaps he listened more as the monologues ebbed and the dialogues flowed.

In the sixties, he and I participated in a dislogue. Looking back at his music, especially his ballads, he said, "There was just too mush tersion, he I'm from the sixties of the said of that now... At my age lie was then nearing fifty II ve finally found out what is and what lan't important. Jused to try to prove every point. Now 'I'm concentrating on those that really mean something to me. It's the difference between being an amatter and at professional—looff mean as a musician—but the difference between being an amatter and a professional human being."

Stan was fast becoming a complete pro.

Wayne King

THE kids may have wanted Glenn Miller, the swingers Count Basie; the squares Sammy Kaye; and the bluebloods Meyer Davis. But for the Sixty-FlevenaG-Over Cloubs the big band had to be Wayne Kligt, Fix Beg out, afthritis, varictore veins and even business seemed to disappear whenever the Waltz Klig emitted those bovelys, oft, stainty sounds that brough back the reassuring aura of the wondrous yesterysam—brough it back simply and gracefully and with all the color and excitement of a bowl of stewed gracefully and with all the color and excitement of a bowl of stewed gracefully and

with all the color and excitement of a bowl of stewed prunes. In the Il hadrit always been thus for this bright, self-assured asxophonist. In the late twenties and early thirties King had led a good, all-round dance orchestra, which featured a refreshingly light best—this time in straight four four tempo which the strength of the strength of the strength of the strength of the late of the strength of the strength of the strength of the strength of the late of the strength of the strength of the strength of the strength of the developed his statement to the walls.



Lady Esther's King

During the early thirties, according to hig band buff Gary Stevens, a breather and his sinter were mundraturing consenties in the back of their boson. To advertise their product, they hired King and his orchestra for a week one. To advertise their product, they hired King and his orchestra for a week or show for which the band, including in leader, was purporately point a cool two bunders dedian per above. Four years later "The Lady Enthre Seemade" but chemped as one of the nation's low pradio programs, the broater and sister had a large factory, and King was carning around fifteen thousand dollar as week from his tor public series.

The program was ideal for the client. Kids in those days used makeup sparingly, but the oldsters poured it on. King's schmitzy music, interspersed with poetry readings, first by Phil Stewart and later by Franklyn McCormack, was made to order for elderly spinsters and matrons who bought large doses of the sponsor's powdered sunhine to spread over their fading faces.

Always and generously featured was King's soft, reassuring sax. Had he any desire to rever to the more lively musice he had once played, he managed desire to rever to the more lively nusice he had once played, he managed to suppress it sufficiently to sustain his new image. He was a good musician; bis band was strongly disciplinate, and he could afford to pay bis men enough to stay with him, despite any musical or personal differences. Such a steady personnel made for sucellent consistency if nothing else.

King spent very little time in New York, perhaps because his ultra-homey style had less appeal for the more sophisticated dancers. But he did appear in many of the major hotels and ballrooms in other parts of the country, often attracting mature, well-heeled patrons. Having invested wisely in real estate and cattle, he soon became an immensely wealthy man.

During the war, King became an Army officer stationed in the Chicago gara. Bob Eberty sage in his unit, 50 odi Buddy Clark, who also made records with King's band. After the war, Wayne remained quasi-ective as a bandleader, his career reaching an emotional climar in 1964 when he render to Chicago's Aragon Ballroom, where he had established such a fervent following, to lead his orbeststra on that linksh dance emoperature's shuttering and

It was, according to a UPI dispatch, "a bitter-sweet farewell....Grandmas and grandpas who did their courting under the Aragon's make-believe stars swayed to the strains of the Waltz King's theme song, 'The Waltz You Saved for Me.'"

It was just too bad that all of their grandmas and grandpas couldn't have been there too!

* Andy Kirk

HE WAS a gentle man, a kind man, a happy man, an intelligent man and a talented man. He was Andy Kirk, who led one of the hetter swing bands, one that at times threatened to achieve greatness but which never quite reached the pinnacle it seemed to be constantly approaching.

Called "Andy Kirk and His Clouds of Joy," it was a band composed of good musicians, a hand that for several years played outstanding arrangements, but a band that could be wonderful one minute, mediorer the next, wonderful again, only fair for a while and then suddenly wonderful once

Perhaps Andy was too lenient. Perhaps had he driven his men harder, they might have played better more often. But such an approach might also have destroyed the warm and relaxed rhythmic feeling that pervaded so much of the hand's music.

The first time I heard the band in person, early in 1937 in Harlem's Savoy



Kirk, Pha Terrell, Mary Lou Williams

Ballecon, I was greatly impressed by an simple swinging rifth both in ememble pusages and an bodyground for rolestor, of whom the most impressive was a gift. Many Low Williams. One of the most brilliant jace piantins of all time, a gift, Many Low Williams. One of the most brilliant jace piantins of all time, a gift and the property of the property of the property of the control of the property of the property of the property of the the full band played is its strangement—arrangements which the herself than depressed in its strangement. The property of the property of the full band played is its strangement—arrangements which the herself than the full band played is its strangement. The property of the property of the full band played is its strangement. The property of the property of the transfer of the property of the property of the property of the property of the strangement of the property of the property of the property of the property of the strangement of the property of the property

The bank had survived in New York; shout this same time that Count Banks had been with much less ballyloon. Organized in 1929 in Oklahoma, Banksis had, their with much less allyloon. Organized in 1929 in Oklahoma, it had, like the Count's, established itself in Kamass Giv; It began to blosom there after 1929, shown Mary Loo became a regular member. Married to Johnny Williams, a saxist with Kirk, the had occasionally sait in with the band and secende on capter to pity at all intens that Analy inchanned ber "The Pest." Then, one day in 1933, the replate plantist showed up for a recording temporary of the condition to pits. In disperation, Andy called for Mary Loo, and from them to or The Pest" remained seated on Kirk's plano as solo netformer, the of 1944, when the finally decided to seek a cancer as a solo netformer.

Some of the band's greatest recordings featured Mary Lon, sides like "Froggy Bottom," "Walkin' and Swingir," "Cloudy," which it recorded three different times, and "The Lady Who Swings the Band," which was a much more accurate identification tag for Mary Lou than "The Pest." She also wrote one of the most popular instrumentals of the proid, "Roll Em," a boogie-woogie type of opus, which Benny Goodman's band parlayed into a hit.

Kirk also featured a singer named Pha (pronounced "Fay") Terrell, who sang the vocal on the band's most commercial record, "Until the Real Thing Comes Along." Pha was a rather unctuous singer (some of us used to call him Pha "Terrible"), but be knew how to sell a song. Less commercial but much more musical was another Kirk vocalist, Lunceford alumnus Henry Wells. who also played trombone and arranged, and who, for me, was one of the truly outstanding band singers of all time. (His "I'll Get By" and "Why Can't We Do It Again?" were especially outstanding.) His was a very smooth, musical style, and what he may have lacked in showmanship, he more than made up for in his phrasing, Barry Ulanov, with whom I didn't always hear car-to-ear on singers, described Wells in the November, 1941, Metronome as "a remarkable, indeed a unique singer, quite unlike any other in popular music. He sings softly, gets a crooning tone, but Henry doesn't croon. He sines with all his voice, be's always got the control for the subtle dynamics of truly rich singing. . . . He is an expressive singer with a lovely voice, a smart musical head . . . who's absolutely untouched in the business." I agreed completely.



Henry Wells, June Richmond, Floyd Smith

Kirk varied his fure between ballads and juzz. The latter department was strengthened considerably both musically and commercially in 1939 by the addition of guitarist Floyd Smith, whose sensuous, insinuating version of "Floyds" Guitar Blues" became one of the bands most attractive assets. Andy also brought June Richmond into the band at about the same time, and the vivacious, carefree, ever-rhythmic singer added much aural and visual color.

The band was especially impressive in theaters. Here it would run through its well-prepared routines in truly professional fashion, with Kirk, who paced his programs exceedingly well, presiding over the festivities like a father immensely proud of his brood—happy, somewhat reserved, but definitely in charge at all time.

Musicians enjoyed playing for Kirk, and it was no wonder that some of the younger, better stars worked for him even though the pay could nee have been very high. When Mary Lou left in 1942, Kenny Kersey took her place. Don Bysa and later Al Sears came in to fill Dick Wilson's trong took, while several future trumpet stars, Hal (Shorty) Baker, Howard McGhee and Fats Navaro, all played in the Kirk bross section.

Andy was generous in the way he featured his men. Perhaps he was a bit too generous, a bit too lenient, believing as he must have, hat the best music comes from relaxed musicians. The potential for one of the great bank remained with the group throughout the years, and yet Knir never quite realized that potential, perhaps because the could never quite create the musical militancy that in one form or another drove the most successful bands to the top. When big banks started to fadde from the scene, Andy went with them

When Dig Builds started to lade from the scene, Anny went with them But, unlike many other leaders, he found various other things to do. One of the most respected men in his community, he managed Harlem's Hotel Thereas for many years, settled into real cetate for a while, then became a pillar of New York's musicians local. Throughou it all, he remained the same gentle and kind man whom we all admired so much.

Who said "Nice guys finish last"?

«Gene Krupa

THINGS weren't going too well between Benny Goodman and Gene Krupa in early 1938. The drummer, who'd been with the band for almost three years, and his boss had not been agreeing on matters musical. And there had also been some personality clashes.

"Chances are you'll be hearing all sorts of rumors that Gene is planning to leave Beany tomorrow or the day after," I wrote in the March, 1938, Metronome. "The chances are even greater that these rumors won't be true and that Gene will continue to chew gum in the back of Benny's stand for a while to come," I added reassuringly.

A sad seer I proved to be: the day after the issue hit the stands, Gene Krupa left Benny Goodman after a blowup at the Earle Theater in Phila-

delphia.

By mid-April Gene, who had been saying that he'd like to lead a hand someday, had whipped his new outfit into shape for its opening on the Steel Pier in Atlantic City. Convinced, despite my poor reporting, that Gene really did bave a band, I showed up to hear what it was all about. And, as my May Metronome eye- and car-withess report attests, I wasn't along.

About four thousand neighborhood and vising cats scratched and clawed for points of vantage in the Marine Balleroom of Alamic City's Steel Pier on Saturday, April 16, and then, once percised on their posts, proceeded to welcome with most exclusivant howest and huzzahs the first public appearance of drummer-man Come Krupa and his newly without the provided of the contraction of the contracti

Seldom had any band started off so well. Gene had been banded expert advice and assistance from two astute managers, Arthur Micbaud and Johnny



Gluskin. And who were Arthur Micbaud and Johnny Gluskin? They were the managers of Tommy Dorsey, Benny Goodman's big rival.

The association certainly didn't help close the Coodmackrops art. It did bowers, Pining Gene two passes appearances on Tommy's radio commercial. He get nose on Benny's. However, the fermer bandmarts did not tagether some weeks later, again in Philadelphia, when Gens, whose part together some weeks later, again in Philadelphia, when Gens, whose when we appearing at a bead thesater, to drop by after work as his greats, which was appearing at a bead thesater, to drop by after work as his greats of lack. A couple of days later the Goodman band jusyed the Krups band in bandel—just to provide there were the Goodman band jusyed the Krups band in bandel—just to provide there were the Goodman band jusyed the Krups band in the bandel—just to provide the week of lack.

Gene, who had cut some sides for Victor, left the company (Benny was still recording for it) and signed with Brunswick, where he proceeded to record several instrumentals, including "Blue Rhythm Fantasy," "Wife Brush Stomp" and "Apurksody," the band's theme. The title was a combination of "Krupa" scelled backward and the second balf of "rhansondy."

A couple of Goodman alumni Joined Krups, Helen Ward for the first recording data, and limmy Mundy to bead an arranging stift that for the following few years included Chappie Willett, Elton Hill and Fred Norman. The gift singer at the Steel Fire opener was a statuscage beauty named Jarry Kruger, who tried bard but unsuccessfully to sound like Billie Holliday, bre only male vossid during the bard first year or so cambod like nobody but Leo Walson. His was probably the widest who wounded like nobody but Leo Walson. His was probably the widest yellow the control of the widest with the work of the control of the contr

Gene was quite a showman too, with his pun chewing and his hin-waving and his printing-can dhis torrid accuming. But this was nerrely Gene Krups the showman. Gene Krups the man was something che again, a sober, serious, self-desciphing degelentame, never to the point of stuffiness but at least to be with the study of the study o

Krupa has always been very serious about his drumming. I recall our first interview in 1935. He had asked me to come up to his apartment in the Whitby on New York's West Forty-fifth Street. There in the small living room, in addition to the regular drum set, was a xylophone. And into the even smaller

bedroom he had managed to cram two tympani. Obviously drumming meant much more than mere banging to him—it meant music in the strictest sense. Years later he expounded his musical approach to drumming. "I'm con-

cemed with all aspects of music," he said, "not just pure, plain driving hythm. It try to produce sounds that blend with what's going on." Then he proceeded to explain how hitting different cymbals different ways, with the tip or the side of a stick, on the edge or near the center, can produce allimportant musical musances. And then he went on to reveal what most big band fans probably never suspected existed: a philosophy for playing at drum solol of the playing the playing the playing at drum solol.

"Drum solos must have substance and continuity. Before I begin one, I try to have a good date of what I'm apping to play. Then, while I'm playing, I'll hum some sort of thing to myself, something maybe like "boom-did-dee, boom-did-dee, did-dee, did-dee,

Gene always wanted his hand to be a massied one. He hird some of the better young musicians around, like trumpteres Shorty Sherock and Covic Cornelius and Donabue were to early on a big romantic rivaly for Irme Daye, the very pretty and able gifd singer who pinied the band and was featured on some of in better recordings, such as the very swinging. "Swetchent, Honey, Darling, Dear" and the famous "Drum Boogie," which Gene has called "our most requested number through the years." Eventually Cornelius won out over Donabue, and when Corky left to join the Cass Loma Orchestra, Irene weat with him.

Immediately Gene went from Daye to O'Day. Anita had been singing with a group in Chicago—and shot palying some drums—and as soon as she joined the band a whole new Krupe era began. Anits was an outstanding stylist and a most definite personalisty. The was a wild chick, all right," Gene recalls, "but how she could sing!" (Barry Ulanov, upon hearing her thrust.") Merroonen: "Anita O'Day should clear better thrust."

Her rhythmic, gutty, illegitimate style first confused but soon converted many listeners. Whereas most band girl singers had projected a very feminine or at least a cute girl image, Anita came scross strictly as a hip jazz musician. She would dress in a suit similar to those of the musicians, and when she'd sing she'd come on strong, full of fire, with an either-you-like-me-or-you-don't-but-if-ovu-don't-sit-if-vour-loss stritude.

Before she joined, the band's over-all approach had been fairly conservative. It had played a fair amount of jazz during personal appearances. But too often on records it produced just plain dull sides; in fact for a time, instead of creating something of its own, it tried cashing in on other artists' hits. Thus it recorded "PII Never Smile Again" (Tommy Dorsey), "Yes, My Darling Daughter" (Dinah Shore), "Moonlight Serenade" (Glenn Miller) and "Tuxedo Junction" (Miller and Erskine Hawkins)

Anila provided the hand with a new spark. But one every hit as haillant came when Gene, much to his surprise and joy, landed one of the most electrifying trumpeters of all time, Roy Ediridge, "I used to follow him all the time," Gene told me a few years ago. "He had a great little hand, and I figured he was all set for good. Frankly, much as I loved him, I never dreamed bed go with me. But one night in Chicago we were sitting and talking, and all of a sudden he said, "Hey I fills to play with your hand." I said, the said all of a sudden he said, "Hey I fills to play with your hand." I said, the said when the said of the sudden he said, "Hey I fills to play with your hand." I said the said when the said "Hey I fills to play with your hand." I said the said "Hey I fills to play with your hand." I said the said "Hey I fills to play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the said "Hey I fill the play with your hand." I said the play with your hand. I said the play wi

Would you? and he said, 'Yeah, I would.' It was a simple as that."

Eldridge gave up his little group, joined Gene, and hecame one of the band's most important members. He not only played sensitional trumper, he also sang, and on occasion, when Gene wanted to lead, he'd play drums—and excentionally well. too.

With Roy and Anita, the Krupa hand made its greatest recordings and enjoyed its greatest popularity. Anita cut several marvelous sides that still



Anita and Roy

stand up wenderfully well and show clearly what a much hetter singer she was than the other gifst (June Christy, Chris Conners, Jerri Winters and more) who were so influenced by her. Few hand vocals, can compare with her readitions of "Georgia on My Mindi," "Green Eyes," "Thanks for the Boogie Khie," "Murder, I & Sayra" and "Thank Walt You Think," the last a slow, swinging, totally infectious, almost wordless ops in which, as Gene points out, "you can hear how much she sounds like a jazz horn, out," you can hear how much she sounds like a jazz horn. Together, Anits and Roy recorded one of the band's all-time life, "Let Mo Ul prown," complete with Roy's finances ples of "health, or Anital".

say, I feel somethies" followed by his sensational trumpet passage. Roy would sing occasionally, in a cute, just-ringed voice, and made quite an impression on "Knock Me a Rise." But it was his brailiant trumpeting what could not most, epochigin or recordings life. "After You've Core," Played at an extend out most, epochigin or recordings life. "After You've Core," Played at my Rise and Chair." Gene recalls the time they made that recording. "It was a rough date. We were playing at the Pennylyminal Hotel, and we had to make quite a few takes. You can imagine how hard it was on Roy's chops. He finally made it, though, But to show you how connections as upy Roy was, we played the trace again that sight at the hotel and this time. Roy mixed this line—it looked like a new humburent."

The Eldridge-Krupa relationship was one of the most understanding between sideman and leader. Ray recently expressed his feelings about Gene, based, conceivably, on incidents like that night at the Pennsylvania when had missed that last note. "Man," he said, "Gene never turns or glaters at you if you have a bad lip or hit a bum note. He just lets you play the way you know best. He never drives you."

Roy's relationship with Anits proved to be more fragile. For some reason that was never resealed publicly, ill feeling developed between the two, and it soon became quite obvious that they no longer wanted to work with each other. The feeding affected the spirit of the entire organization, and eventually asins left the band to marry a golfer named Carl Hoff, not to be contantly asins left the band to marry a golfer named Carl Hoff, not to be conbactly left and the spirit of the spirit of the spirit of the spirit of the Box Pelberk such bald left Glom Miller, game in for a short while. He had

been preceded by Johnny Desmond, who bimself had been preceded by Howard Dulany. Desmond was the most impressive of the three boy vocalists, though none of them ever achieved the popularity of an O'Day or even an Irene Daye.

A few months after Antirts exit, Gene left the band. He had been arrested in Galifornia on a marijuana possession charge, one that some believed was inspired less by the facts of the case than by the publicity that accrued to those who prosecuted and, we felt, persecuted him. Eventually, the chief witness for the prosecution, a valet Gene had recently hird, research his testimony and the charge was dropped, but only after Gene had been forced to laneauch in silt for a number of weeks.

His popularity didn't diminish in the slightest. In January, 1944, he was again word the country's outstanding drummer, capturing more votes than the combined total of the next ten drummers. When he appeared one night, unannounced, in Tommy Dorsey's band on the stage of New York's Paramount, a wave of sonutaneous cheering filled the theater.

Tommy's band had a big bank of strings in those days, and when Gene

left after everal weeks to start his own new outlin, he decided to go the violin route too. The start has the start week per the start of the start of the violin route too. The start of the start of the start of the start of the in effect, he decided route were per the start of the start of

But it was a tremendously disappointing experience for his fans, who had to take large doses of the new Krapp hand with Gene concentrating on his new role of conductor. He played drams infrequently and generally unswingly, concentrating almost enterity on showmassible—fast technical stuff, complete with wild visual effects including dramsate lighting spinnicks and concentration of the sideness to base que on with pseudo-framatic possion. Horacc

Gradually Gene switebed back to the kind of music that suited him best. He recorded a jumping instrumental called "Leave Us Leap," written by his new, modern arranger, Eddie Finckel, and an ingnious, scat-wocal duet called "What's This?," which featured two fine singers, both since deceased, Buddy Stewart and Dave Lambert of Lambert. Hendricks and Ross fame.

Tone assist Charle Venture, who had just started coming into his own then Gene had just on the best, rejioned, and he and painst Teddy Napolon and Gene formed a rise that played self-constious, heavily stylined, seldom swinging resultions of times like "Dark Eype" and "Saby" and Soul." The band's winging stock soured higher when Anisa (D'by returned and recorded Sy Oliver's "Ogos One" as well as "Booge Blace," in which the band definitely returned to its wringing ways, sounding at times more like Lionel Hampton's than like Kapply crew.

As the forties passed their midpoint, bop was energing as a major jazz influence, and Gene, who tried to keep up with the times, quite willingly began featuring some of the younger, bop-influenced mustiss. He style of drumming 6td not fit in well with the music that men like trumpeters Red Rodney and Don Faregreatist or assists Baddy Mice and Charle Konnedy were playing, but Gene tried to adjust, and generally the results were quite satisfactory.

Ventura, whose jazz roots went deeper, and Krupa hit it off quite well, so did Green and a young, aveinging directation from Philadelphian. This was Buddy DeFranco. It was in this period that a found Philadelphian, young Loudy Jacob and the period that a found Philadelphian, young Loudy, becapa writing some expecting your arrangements of the hand, including an original instrumental called "Dise Jockey Jump," which Green points out "was good both miscalidy and commercially. We always had a lot of requests for it. What was Garry file in those duply? As I recall him to of requests for it. What was Garry file in those duply? As I recall him of the commercial file who deeper some some file who well whopy swell of the personnel on a bit of the original period on a bit of the miscall isless.

Gene continued trying to keep up with the times, giving opportunities

to young musicians and arrangers who could find few big bands interested in their new ideas. He may not always have agreed with or appreciated what some of these much younger men were trying to prove, but it is to his credit that he remained ever tolerant and always the gentleman.

In looking back at his career, Gene recently sold me, "I'm happy that I susceeded in doing two things: I much the drummer a high-priced any, and I was able to project enough so that I was able to draw more people and it was able to project enough so that I was able to draw more people and the sold of his hand's much project and it was a project on recordings, many of which he still plays. "They stir up many wonderful on remonities, to that suddenly you begin to remember so many things, and the past becomes alive again, and it makes being alive today seem even more surrhelic than over the project of the past becomes alive again, and it makes being alive today seem even more

In the mid-skities, Gene suffered a heart attack, and from then on he pean to work less, by the early seventile, he health was agained progressively worse, and he spent most of his time inside his Yonkers home (when he wasn't in the hospital). That home, of which he was immensively proud, was almost completely distripced by fire, but Gene transland in it. "Come with almost completely distripced by fire, but Gene transland in it. "Come with the pear of the control of the pear of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the health of the control of the health of the control of the health of the control of the health of the control of the health of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the control of the health of the control of the control of the control of the con

Gene died of various illnesses on October 16, 1973. At a memorial service a few days later I was asked to deliver a eulogy. I couldn't have spoken for a nicer eur.



x Kay Kyser

SHORTLY after Kay Kyser moved into Chicago's Blackhawk Restaurant late in 1934, the actors' union clamped down on a local radio show that had been emanating from the room every Saturday night. The reason: the professional talent which was avidly secking exposure wasn't being paid. This was a blow for the Blackhawk and especially for Kyter, those band,

which was being paid, had begun to create a sensation in the Windy City. For it too needed the program's great exposure. So Kyser, intelligent and quick-witted, arm an who once had studied to become a lawyer, came up with his own solution: forget about the pros and utilize the Blackhawk's patrons instead. How! It was simple; hay a game about songs, see if the amateura can guess the titles, and when they do, give them prizes. Thus was born Kay Kyser's College of Musical Knowledge.



Kay

According to Paul Mosber, who for many years was Kyser's publicist and later became his band manager, "The show was too slow at first. The timing was all wrong. But Kay worked hard at it, and soon it became a big hit."

Syner then began to feel that the show belonged on more than just a local station and suggested to bis agency, McA, that it ryp uring it on an entwork. Clarry Barnett, who worked for MCA, believes that the show was created by Lew Wasterman, Men the agency's publicy director, now its chairman of the boatd.) But reportedly the MCA radio department demurned. Kyne the boatd, Dut reportedly the MCA radio department demurned. Kyne believes the state of the state of the boatd, Dut reportedly the MCA radio department demurned. Kyne the boatd of the state of the state of the state of the boatd of the boat

A new weeks mater MCA had sold the program as a network series to the American Tobacco Company, and Kyser's future was assured. His start had been even more difficult. He had formed his band at the

University of North Carolina but had become so petrified on the first date at friend, songeriter Johnny Mercer, had to front the group. Once over bis initial stage fright, however, Kyer developed into a topflight leader. In September, 1944, he followed flat Kemp, another UNC alumnus, into the Blackhawk. The followdrag June he busted Kemp's all time attendance record there.

Kyer brought with him into the Blackhawk one of his most commercial guinnicks: the hingings one titles, which he had introduced during the previous summer at the Minnaur Hotel in State Medica, California. It was simple summer at the Minnaur Hotel in State Medica, California It was simple manife nearth the sart of each selection in which a vocalit would saig just the words of the title (Kyaer calamed this also served a more utilitation power. It saved spoke-antirochtoris time on radio shows). Then for further disturbition, the band would vamp a few bars of its them, "Binking of the title of the state of the same and the same tracks. Kyeer reacted bettery, positing out that Ribe (It best as to exceed the same and the same tracks. Kyeer reacted bettery, positing out that Ribe (It best as to exceed the same and the same tracks. Kyeer reacted bettery, positing out that Ribe (It best as uncessed, bod own net to app exceed).

It wasn't surprising that Kyser spoke out as directly as be did. George Duning, the chief arranger throughout the band's career, once wrote that "Kay has many decided likes and dislikes, which unfortunately he cannot conceal, especially when contacting people."

Duning further described Kyser as a southerner but certainly not a slowmoving one. Kay insisted upon getting things done quickly, "Procrastination," he would say, "is the condemnation of the world." He also could be very bomey in his speech; when urging his men into action, for example, he would call out, "Hoppy, jumpy, skippy,"

Duning also described Kyser as "a man of contradictions and extremes. On the bandstand he can be the soul of dignity or buffoonery, either one, But off the bandstand Kay is a practical but shrewd businessman, an unassuming person leading a normal life of clean habits and simple tastes."

Duning further noted that Kyser was especially interested in filling the band with gentlemen, "You might make a musician out of a gentleman," he used to say, "but you cannot always make a sentleman out of a musician."

Personnel changes in the band were infrequent, for Kyser picked his men carefully and remained loval to them. When I first caught the band in Chicago many of its original members were going on their twelfth year with Kyser. But their sophomoric antics distressed and confused me, "There is so much kidding going on," I reported, "that when they settle down to playing music you don't know if they're still kidding."

One reason for my doubt was the odd mixture of bad and good music. Enamoured of Lombardo's band at the time, Kyser affected a mickey-mouse approach, with sugary, simpering saxes and clippety-cloppety brass tickings which were far from impressive musically. But the band did perform some cute novelties, especially when "Ishkabibble" (a good trumpeter whose real name was Mcrwvn Bogue) performed. And it produced some good glee club sounds, imitative of those of Fred Waring, whom Kyser also admired,

There was no doubt about it. Kyser did have a splendidly routined outfit: its hokey novelties and a professional approach, which allowed for no stage waits and a maximum of music in a given period, belped to attract the dancers to the bandstand and to make Kyser's "College of Musical Knowledge" an immensely successful radio series. Kyser himself wrote many of the early shows. Incidentally, one of the young men running through the audience in those days was an NBC pageboy named David Susskind.

Gradually the band became more and more musical. The novelties continued, with Kyser, "Ishkabibble" and another original member, Sully Mason, supplying the laughs for such magnificent minuscules of mature American musicana as "Three Little Fishes," which rivaled a couple of later offerings, "Who Wouldn't Love You" and the wartime "Praise the Lord and Pass the Ammunition," as the band's most famous recording.

"Praise the Lord." recorded on one day's notice, exemplified Kay's disdain of prograstination. According to Mosher, Frank Loesser, the composer, phoned Kyser in Detroit when he learned Kay was due to record the next day. He sang the song to bim: Kyser was impressed (which comes as some sort of minor miracle to those of us who have heard Loesser sing) and put arranger Duning on the line, The latter wrote down words and music as Loesser





Ishkabibble (Merwyn Bogue)

Harry Babbitt and Kay Kyser

Kay, Ginny Sims, Sully Mason with Eddy Duchin



316 Inside the Big Bands

repeated the singing, and the next day the hand actually recorded the song, By this time Kyerk's band was devoting all its appearances to service camps. Kay refused to accept any other engagements, and, points out Mosher, see "the played our 550 service installation—camps and hospitals. The never forget right after the Battle of the Bulge when we were playing hospitals and some of the patients were in such based condition that several times some of the given in the hand just couldn't take it, and right in the middle of a number they'd have to leave the stand to on host-kates no ever it on host-kates no ever it measures.

Working with Kyr in the early fortise were the two best-known vocality. Harry Bablit, a bandsome man with an ingustating girth, who never sang in any expectably identifiable toyle but who always sang well, and Gluny Sims, an any expectably identifiable to the two bandsom, which making more sense and the same of a romance between Kyr and Gluny, Sim, it has been reported, wented to a marry him but be want! ready, lear he wanted to marry her, but by then, ascending to further reports, she had changed her mind. In Seylember, 1941, 1941, the side changed the find of the Special Positions, to star on



The Dean of the College of Musical Knowledge

A succession of singers scon entered and left the band—Dorothy Dunn, Trady Erwin, Julie Conway, Gloria Wood, Lucy Ann Polk and her sister and two brothers, and eventually, after Babbit went into the service, a handsome tenor named Michael Douglas, later to become even better known as Mike Douglas, star of his own TV series.

By 1922 the hand had developed into an outstanding musical start. Kyese that hird Van Ackender to write, in addition to Donling, and had also tapped such top jazz-fraged musicians as lead assist Noril Bernardi (now a temporal such top jazz-fraged musicians as lead assist Noril Bernardi (now a medical partial start of the properties of

The band also cut several excellent sweet sides. Its Lombardo-like sound had disappeared completely. Instead it produced some legitimate an every mellow musical effects, so good, in fact, that the jazz-oriented review board of Metronome selected the band's dreamy version of "Can't Get Out of This Mood" as the most musical side of December, 1945.

Several years later, Kyaer discovered that he himself couldn't get out of a certain chronic mond—love. The chief cause was a breathloshy beautiful, well-bred flollywood model anned Georgia Carroll, who was singing with his band. One night, Paul Mosher relates, she and Kay were speeding through Nevada when they were stopped by a state trooper. After identifying himself and black Carroll, Kyaer pulled out of the blust hee explanation that they were rushing to get married. The idea, of course, was not new to write out on the man and the desired of working a strate licket and its attendant publicity proved to be the final pash toward the beg planing. So they avakened updated to the control of the control o

The marriage turned out to be one of the most successful in all of shousines history. Though Kay continued with his hand for a few more system—he even brought his "College of Musical Knowledge" to television, with minimal success—he began to lose interest in the entertainment field. He and Georgia raised a family and eventually moved back to North Carolina, but the continue of th

x Elliot Lawrence

ELLIOT LAWRENCE started his band career when many of the top leaders were thinking of pring theirs up. A recent graduate of the University of Pennsylvania, where he had gained a degree in three years, conducted the feotball band and been numed for the Art Achievement Award (the second time in the university's history that this award had been given in the field of music). Elliot ook over late in 1944 as mutical director at radio stadio WCAU, of which his father was general manager. Immediately he began whipping into sheep the greatest stadio band in the country.

I happened to catch it quite by accident one night while listening to the radio, and I was so impressed that I gave the band a huge rave in the March issue of Metronome. Shortly thereafter I went down to Philadelphia to see if the band was really as good in person. I was delighted to find that it was.

I was also delighted to find in Lawrence one of the most refreshing personalities to appear on the big band scene in a long time. Immensely enthusiastic, deeply dedicated to good music, yet charmingly naive in his faith in everyone, Elliot had obviously won the respect and admiration of his musicians, despite his being the Boss's son.

At times the band sounded like Claude Thornhill's, especially when Lawree played his delicate plans obeins drill-lines and the arrangements spotted his very good French-born player. But the band also bad a great deal of hythride sparkle, some of the attributed so the scores (Gerry Mulligan was one of the attrangers, Lawrence was another) and tome to the trumendous one of the attrangers, Lawrence was another) and tome to the trumendous for Carlovine was an expert conductor who had studded under one, of the world's leading truchers, Leon Bazzin, and had done so well that Bazzin had offered bins a job as has assistant.

By the early part of 1946 Ellioft figured he was ready to leave Philadelphia, With the help of his father, Stan Lee Broza, who gave up his lucrative longtime job at the station to become his son's manager, Lawrence migrated from the local to the national big band scene. He opened at the Cafe flow, in New York's Hotel Pennsylvania, where he scored a big hit. He expanded his radio coverage and began recording for Columbia. Elliofs, faith in people, his desire to please and an apparent lack of selfassurance raised some problems. He could be overly policy, everly receptive. On his record dates, instead of calling Columbia's recording director. "Histo," the way lith other artists did. Ellies would address him as "Mr. Ayras." So anxious was Elliot to please and to succeed that he would listen principly to all kinds of advice, much of in conflicting. An explained lear: "One man would say plusy your slow numbers allower and your faster numwould say," Play your fast numbers allower and your slow numbers faster. It know. I've been in the business fifteen years. "What would you have done?" Eventually it devade on Elliot that be the matured coupsile on make up his

Eventually it dawned on Elliot that he had matured enough to make up his own mind. That's when his had began making even more impressive sounds.
"For a long time," he said while recalling this awakening process, "just about he only thing off think of when making a score was 'I wonder what the critics will say." Then it dawned on me that even all the critics don't think alike, so why not do what Zfoll was heave.

He continued to play sweet music at the right times, complete with vocals by Rez Patina and Jack Hunter, but more and more he had started to jump. In those days it didn't feature any really great sclosies except for young Red Rockeys and for a which Mulgius and them Acke Flas, who under Law-tumpet. But a segroup the bands musicanship was always outstanding, and Ellic, who continued to treat his Wedneyed admiration for the best juzz arrangers, began to make even more interesting sounds after he commissioned to young written Ellic, who continued to treat his Wedneyed admiration for the best juzz arrangers, began to make even more interesting sounds after he commissioned rey young written Ele Johnny Mindol. A Colus, Mulgius and Tiny Kohn rey young written Ele Johnny Mindol. A Colus, Mulgius and Tiny Kohn



Elliot

By this time the popularity of big bands had begun to wane considerably, Learneece, however, continued to work for many years—now weekdays in television and radio, on weekends mindly in schools and colleges. For these concaines has stocked big personned with municians the opposityl sadmired trumpeters like Nick Travis, Bernie Glow and Emile Royal, Urbie Green on tombone, Cohn, I all McKnick and San Marwardte an assex and Khan or Sel Guihn on draws. These top studio men, in turn, admired and respected Lamticians and the studies of the studies of the studies of the studies of the interesting arrangement contaminator exchange of the shops with medical and interesting arrangement contaminator exchange of the shops of the shops of the studies of the interesting arrangement contaminator exchange of the studies of the studi

Elliot continued to arrange and often to conduct for several television programs. Eventually he became musical director of such hit Broadway musicals as Bye, Bye Brule, Golden Boy and The Apple Tree. To the theater he brought a rare combination of musical maturity and boyish enthusiasm, a reflection of the spirit that had overvade his and other swincine bis bands.

Lawronce has gained experience, maturity, confidence and success in his various and varied musical endeavors, yet be bus nevery, in all that time, lest his initial enthusiasm for good, avoigning dance-band sounds. He still takes his band out for dates, and a good band it invariably is. With all those attributes going for him, one wonders how much more successful as a big band leader Elliot Lawronce might have become had he been born some ten years earlier.

Probably Elliott wonders about that too, now and then.

x Guy Lombardo

ONE of the most listened-to, talked-about and imitated big bands of all time was that of Guy Lombardo and His Royal Canadians. Why? For a time oven its leader couldn't answer that question. "We didn't know what we had," Guy recently told me during a discussion of his band's early days. "We had to ask people what it was they liked about the band."

They did not have to ask for long. It soon became evident what it was that people liked about "The Sweetest Music This Side of Heaven": Carmen's lead saxophone and singing, Lebert's lead trumpet and Guy's leading of the band as a whole. And, as I noted in a review in the Fehruary, 1942, Metronome, the band had more commercial assets:

It hits superb tempos, and though it doesn't produce a rhythmically inspiring beat, it produces a succession of steady, unobtrusive beats that make it a pleasure to take your girl out on the floor and move around to the best of your ability. If you can dance at all, you can dance to Lombardo's music. . . .

Lombardo's band is also a wonderful band to talk to. It never plays so loudly that you've got to say 'what?' whenever somehody asks you a question. If you catch it at dinner sessions, you can even hear a mashed potato drop. . . .

And Lombardo plays wonderful tunes. . . . For Lombardo, with his years and years of experience, knows how to select tunes that create a mood, an intimate, cozy mood.

Of course, many of us, even though we may have understood Lombardo's appeal, were less than knocked out by his music, especially, as the review indicated, hy "the exaggerated sax vibratos, the elippety brass phrases with their illegitimate tones, the little use made of the five rhythm instruments, and the style of singing that lets you hear all consonants and no vowels."

Musically adventurous, or musically satisfying to serious buffs of the big band scene, the Lomhardo outfit most certainly was not. Many musicians ridiculed its addiction to a style that they felt was about as artistically creative as the average comic book. But Lombardo believed implicitly in his music, and he succeeded handsomely in selling it to two generations of dancers.



More than any other band, Guy Lombardo's based its success, purely and simply, on a securely set style. "The big trick," Guy admitted, "is to be recognized without an announcer telling you who it is." The Lombardos most certainly mastered that trick!

They started developing the formula in the early twenties in their hometown of London, Ontario, and never changed it as they made successive and successful—stops of several years apiece in Cleveland and Chicago and then finally the Roosevett Grill in New York City.

It was always a tightly kait group, built around brothers Gay, Carmen and Lebert, who owned the band and who sometimes fought almost passionately among themselves. Later young brother Victor joined them on barinous say, along with several steadfast stalwarts—saxists Fred (Derf) Higman and Mert Curtis, mellopoints Dudiely Soddick, painsit First, Fretzer, f(or years one of the two famous "Fwith Planists"), drummer George Gowans and youlist Kenny Gardner.

Ostensibly, Carmen, the band's musical director until he died in April of 1971, and Lebert owned the band with Guy. But it was Guy who throughout assumed and retained the leadership, visual as well as spiritual. According

to Decca Records' Milt Gabler, who supervised many of the band's big hit records, "Guy is the complete boss. No matter what anybody else says or thinks, if Guy foles strongly shoult somethine, that's it"

an recount. Guy feels strongly about something, furt's it."

The respect that Lombardo has generated from the many people who have been associated with the band is tremendous. Says Gabler: "He is just a sensational person—as a human being, as a man to work with." One of the most prominent talent agency executives. Lury Barnett, who handled dozens

upon dozens of top stars, states simply: "Guy Lombardo is the nicest man

that's every been in the music business."

Lombitoth has finished flart in more than just personal popularity polls. His band has soid more records than any other dance band. It has played from the record in the property of the property o

The bind has also set numerous all-time attendance marks, including one, believe in on not, at the Savoy Ballorom in Hatlen. Only seems very prend of his acceptance among Negroes. One of his hourd's stunchest finn is Loois Armstone, who once described the Lombardons as "my inspirations" Says Guy, "Lots of colored bands instated us." Certainly no musisciens did so to nore aband effect than Armstoneg's axistst. What an incongruous sound it was, that write trumpter backed by those simpering saxes. Studies of Sir.

Front row: Fred Higman, Larry Owen, Carmen and Guy Lombardo Middle row: Ben Davies, Victor Lombardo, Frances Henry, Lebert Lombardo, Jim Dillon



Laurence Olivier reciting Shakespeare against a musical backing by Lawrence Welk's Champagne Music!

What was the Lombardo sax appeal? For one thing, "Carmen's vibrato always had a lot of soul," reasons Guy. Sometimes the band would step out of character in an attempt to please the dancers even more. But it didn't always work. "I remember once when we played at a large armory in the Negro section of Chicago. We were doing fine until we started playing things like 'Tiger Rag' and 'St. Louis Blues,' They didn't like that at all. No. it was

strictly our sweet music that they wanted to hear." Though the band has occasionally tried other novel approaches, such as calypso and country and western music, its success has always been predicated upon its set style. "We really have never changed," Guy points out. "We've improved, yes, but we never have changed?"

The consistency also obtains to the band's businesslike approach to everything it does. It has seldom shortened its rehearsal schedule, seldom diminished its pride in its work. And through all these years the Lombardos have continued to project an almost adolescent enthusiasm, like that of a high school band that has suddenly discovered the thrills of being able to sound like real, honest-to-goodness, grown-up musicians.

Says Gabler, "It's the most completely responsible band I've ever known, The men are always punctual, and they're always strictly business. They arrive on each recording date with their complete library, and each man carries in and is responsible for his own book. So far as I know, they have never had a band boy. They work very hard on every date and insist that





everything come out just right. Sometimes Guy works with me in the control room, but I've noticed that when he's out there in front of the band, waving his stick, the men play better, As soon as they've finished, each man picks up his own music and bis own instruments, and out they go. I've never seen a band leave a studio ouicker—or cleaner;

The Lombardos have always been noted for the same sort of dependability during personal appearances. For years at the Roosevelt Grill they followed Guy's instructions: "No drinking until midnight." Inasmuch as the band finished playing an hour later, a stoned Leembardoan was a notable rarity among

working dance band musicians.

Though others may not have imitated the basel's personal habits, numerous hands did initiate its music. Did Goy mind? "There was nothing we could do about it," he says simply. However he did resent those "who exaggerated everything we did and didn't give the true picture. They meaned and ground like we never did. What they did made us sound cheep, and of course we didn't like have.

Cheap is one thing Lombardo could not be accused of—though there was a time when brother Victor must not have agreed. That was in the late forties when he quil and started his own band because, according to reports, Guy had refused him a twenty-five-dollar-a-week raise. But Victor didn't make it on his own and eventually returned to the fold.

As Gay became mon and more successful he began to pursue numerous of their activates: proposition training, in which the worn the Gold Copr neces, the sport's highest bourn, his Jones Beach Marine Theater productions on Long Island, in which he was joined in 1960 by Londs Armstrong and his band; and restaurant ownership, with the successful Gay Lembardo's East Point House in Persport, Long Baland, and the Port O'C all on Tierra Verbe in Tampa Bay, Fordick. In addition, he has drawn large royalistic from music publishing the band, invariable of drawning Long Control and Contro

What caused it all to happen in the first place? It was very simple, the way Lombardo explains it. "Bands bappened," he says. "Musicians happened. And we happened!"



Diz and Guy

Johnny Long

ITS best-remembered work is its glee club's swinging version of "A Shanty in Old Shanty Town," but actually the Johnny Long band stood out as one of the most musical of all sweet outlist. It played many of the leading hotel rooms, most of them in the East and Midwest, where its pleasant, subdued but always danceable sounds ingradiated the band with its danceable sounds ingradiated with standards.

Long himself was especially charming. A graduate of Duke, where his based in dollowed Les Browd's as the campine's standaut crew, he had a soft, mild manner (he looked like "hat polit boy" every mother word like her daughter to date), a warm smile and a knack of getting along well with people in and out of his band. He himself played a violin, letch-nacke, which was cause for some comment but which never figured very much in his band's musical style.



Johnny Long and Helen Young The orchestra featured several other good vocalists in addition to the gloe club. Helen Young, a pretty, well-mannered girt was a fixture for years. So was Paul Harmon, who sang the novelities. Throughout its career the band also featured numerous male ballad vocalists, of the bunch the most impressive was Bob Houston, a Crosby-type crooner who later became a member of Gloen Miller's AAF Band.

Sometimes the band tried to play jazz, seldom with notable success. Throughout its career it boasted few good jazz solisies, while its for breas and four saxes couldn't deliver enough punch to carry out jazz ensemble assignances effectively. What's more, until plaintd jame, Mays began producing some fine arrangements in the mid-forties, the band lacked any distinctive musical style. Then, with seven saxes and seven heras to work with, Mays delivered a batch of interesting scores. However, the band's forts still remained pleasant, danceable but never especially exclusing dance music.

Long never quite made it as big as some observers thought he would. Perhaps Johnny was too easygoing, too nice a guy. Several times the critics concluded a review with words about how the band was "knocking on the door of success." But Johnny just never drove hard enough to force that door open wide.

Still, he kept trying. During the sixties he was fronting a band, but finally gave up and started a career as an English teacher. But his health was poor and life wasn't too happy for him, and it all ended on October 31, 1972.

x Jimmie Lunceford

WHAT must go down in dance bond history as the genetest guitering of the can took place in New York's Manhatan Center on the night of November 18, 1940, when Benny Goodman, Glenn Miller, Count Basic, Glenn Gray, Les Brown, Guy Lomhardo, Will Benaldy, Sammy Kape and twenty other blue bands wowed six thousand enthusiastic fam without a letup from eight in the evening until floor the next member.

In this marathon, MC'd by disc Jockey Martin Block, all the bands were scheduled to Jay fifteen-minute sets—and all except one of those twenty-eight bands got off the stage when it was supposed to. But that one couldn't, for the simple reason that along about mindight it broke the show wide open, to such hollering and cheering and shouting for "Morel" that no other band could get on stage until Jimmie Luncefords was allowed to play some extra could get on stage until Jimmie Luncefords was allowed to play some extra

That this fantastic outfit could top all the others in a show of this sort came as no surprise to those of us who had seen it in action before, and probably comes as no surprise to any reader who ever caught the band during its heyday. For Jimmie Lunceford's was without a doubt the most exciting bie band of all time!



Hmm



Trummy Young (at mike) backed by singers Eddie Tompkins, Joe Thomas and Willie Smith

Its music was great, but not that much greater than that of several other top swing bandé and, in fact, not as consistently building, perhaps, nor or two others'. But the Lunnefurd band was so far ahead of all the rest in one department—showmanship—that when it came to any battle of the bands, none could touch it. It was the sort of band that no one with even the slightest feel for swing

could stand in front of and stand still. It propelled a fantastically joyous swinging beat, and the musicians projected it with uninhibited, completely infectious enthusiasm.

It was not a band that relied on star soloists, though it did have several

It was not a band that relied on star soloists, though it did have several outstanding jazz men. Instead, it emphasized ensemble sounds, brilliant brass, sweeping saxes and a wonderfully buoyant rhythm section, all playing some of the swingingest arrangements of all time.

There was constant sural and visual interplay among the musicians. The tumpets would throw their homes in the air together, the saxes would almost charge off the stage, so entbusiastically did they blow their borns; the tronsones would slip their slides toward the skies; and throughout the evening the musicians would be kidding and shouting at one another, projecting an aura of irresistible expherence.

In front of all this stood. Lunceford, a big, impressive-locking mas with a huge smile and batton to match, supervising and controlling the entire proceedings. He may not have displayed the flash of a Goodman or a Durge or an Ellington or a James, but as Sy Oliver, the man responsible for so much of the band's music, recently emphasized, "Make no mistake about it, Immie definitely was a leader. He was a strict of septimarian, like a teacher

in a schoolroom, but he was consistent in everything he did, and that gave the fellows in the band a feeling of security."

Lunceford had started out as an athletic director at a Memphis, Tennesser, hijk school; in fact, he bad coxched some of the musicians who later towards in his hand. He had been gardatand from Fisk University and had also taken graduate courses at the City College of New York. The band, organized in Memphis in the late twenties, began developing into a mature unit during annual summer eneacements in Lackside. Ohio.

After establishing a name for isself in Buffalo, it came to New York City in 1933, appearing at the Cotton Chin I recorded several unabuse that, as Oliver now points out, were not at all typical of the band's music. Such racing flag wavers as "White Heat" and "Largencarey" were written for the band by Will Hudson, a white arranger who was working for Irving Mills, the influencial music publisher, who wast belong the boand and who wanted to get his firm's music, which included Hudson's originals, performed on records and the air.

The real Jimmie Lunceford music was far more relaxed. Its style has often been referred to as "the Lunceford two beat," a light, loping, swing, created and developed by Oliver. Sy, a bright, broad-faced, intelligent trumpeter, who never studied arranging in his life, came from a musical family. Orig-



Arranger Oliver

inally his parcents had wanted him to study pisato, but athletics intrigued him more. Finally, he acquiseced sufficiently to take up the trumpet and, after his father died, played seriously enough to land a job in Zack Whitelyabad, for which he also began to arrange, picking up his own technique. 'One day in Clincinnail,' he recalls, 'I heard the Lunceford band rebearing. I was so impressed, because Jimmie was to careful about every single detail,

that I asked him if I could try writing for the band." Lunceford said yes, so Oliver wrote several arrangements for him. Soon thereafter came an offer to join the band. Sy grabbed it.

Right from the faurt, Oliver began turning out brilliant scores, many of which have survived through the years as the most outstanding in the Lunceford liberay—Swane River, "My Blue Heaven," "Four or Five Times," "Organ Grainfest Swang," "On the Beech of half Ball," "Four Densers Osly," "Organ Grainfest Swang," "On the Beech of half Ball, "Four Densers Osly," "Organ Grainfest Swang," "On the Beech of half Ball, "Four Densers Osly," his own Levelte transparent of 'lly the River St. Marie." The bond rebation of St. Marie 'because it ran six minutes and that was too long for those old severy-eight sides," Oliver also worke conder tune, which he liked very much but which Luncethord apparently dolln't. Jimmie may have turned it severy-eight sides," Oliver also worke cander tune, which he liked very much but which Luncethord apparently dolln't. Jimmie may have turned it which the severy desired the severy of the severy of the severy of the severy much but which Luncethord apparently dolln't. Jimmie may have turned it and make a bit bit out of Yes, Indeed".

Though praised by many musicians, Oliver's arrangements were curiously decreated during an interview I had early in 1946 with none other than Sy Oliver himself. "Those arrangements," he insisted, "they were all just alike. I couldn't write. It's just that those guys played so well. Anybody could have written for that band."

The point, of course, is that nobody else did write like that for the Lunceford band, nor for Dorsey's band, nor for Billy May's band, nor for Sam Donahue's, nor for any of the many others which paid Oliver the supreme compliment by basing their styles on his.

Not that everything Sy did was always accepted. Jimmie Crawford, the great drummer, whose simple but always swinging playing inspired the Lunceford band for such a long time, at first wasn't completely sold on Oliver's penchant for emphasizing two instead of four beats in each measure. "Sy

Drummer Crawford



would say 'Dropy it in two,' and 15t msybe show I didn't agree with him and so hed say, 'Whath wrong with two beath' and 16t answer, Well, there are two beats missing, that's all! I felt that if you were really going home in those last ride-out horses, then you should really po home all the way, full steam and stay in four-four instead of going back into that two-four felt again. On yes, Sy and I would have some terrific arguments all right, but then well kins and make up right away." Apparently Sy and Jimmic hear there are loved the days, because on minute very proceeding the Sy now most sought-after drammers for Hroadway musicals: his drive and his spirit remains a contagloss as ever.

Oliver wasn't the only arranger in the band. Several other musicians wrote scores, and one of them, pianis Edwin Wilcox, has been tubbed by Sy as "one of the most underrated musicians in the business. People don't realize how much be contributed to the band. He did as much as I did, and he definitely was the man responsible for all those beautiful sax ensemble choruses that we used to play. Don't ever overlook bin, release!"

The sax chorsuss were blown by a section led by a fine also man, the late Willie Snith, who also sang some cut evocals, and who later became a mainstay of the Harry James, Charlie Spivak, and in the mid-sixties the Charlie Barret ax teams, Playling with him were loe Thomas, a fine tenor saxis, oensidered by many to have been the outstanding soloist in the band, who also sang: End (bock Carruthers, an expecially spirited partines saxis; and Dan Grissom (called "Dan Grussome" by his deprecators), who for many wears was also the band's chief hallad vocalist.

The trumpets, in addition to Oliver, spotted a great lead man in Eddie Tompkins and, in the early years, a high-note screecher named Tommy Stevenson, who was replaced by an equally stratospheric trumpeter named Paul Webster.

The trombonist featured a very funny fellow named Elmer Crumbley, an austrating, soft singer, Henry Wells, who also arranged, and, for a white, good jazz soloist, Eddie Durham, who doubled wonderfully on electric guitar, an instrument scholen heard during the mid-filtrice. Later James (Trumbon) Young joined the band and provided it with some of its outstanding jazz trombone and vocal moments.

After Oliver left, Trummy replaced him in the vocal trio which had previously projected such a wonderfully light, free-swinging sound on "My Blue Heaven" and "Four or Five Times." According to Oliver, "nobody in the group could really sing, but yet no group could sound like that."

Both in regard to the vocal trio and to the band as a whole, it is Syst contention that "the whole was three times as great as the individual components. The band played way over its head simply because of its tremendous spirit. The guys were all individualists, They were all characters in their own fashion. And each one of them was a definite personality."

The characters and their personalities were always there for all to see and hear. This, according to Lunceford, accounted for much of the band's success. "A band that looks good, goos in for a better class of showmanship, and seems to be enjoying its work," he said in the early forties, "will always be sure of a return vigit wherever it relaws."

"We did have a barrel of fun," Oliver says. "Jock Carruthers was really the playmaker of the band. He was always up to something, I remember one oright after we'd inhabed work around two in the morning and we'd all gotten nice and settled on the bus and suddenly this alarm clock went off. We couldn't figure out where it was coming from: Finally we located it in the bottom of the luggage—in Carruthers' bag. He'd set it to go off at six in the mornine!

"So then Paul Webster decided he'd go Jock one better, and one night he put two alarm clocks in his bag, and just to make sure everybody'd hear them, he put them in two oje olates. What a racket that made!"

Traveling was something the Lunceford band did a great deal of. Jimmie recapped some statistics in 1942 as follows: "We do a couple of hundred one-nighters a year, fifteen to wenty weeks of theaters, maybe one four-week location and two weeks of vacasion. All in all, we cover about forty thousand miles a year."

The men pet along together surprisingly well, considering the conditions under which they were forced to work. Other top (while) outlist could usy in big cities for weeks at a time, and therefore could benefit by playing the property resigned to the facts of life, calculationarised that at time, of which the band will had some, was not that important. He indicated that recording were more powerful, and had point out that if you made a mistake our records, you could vry again, but when you made one on live broadbass. It fries and internal competition beoped the band's grinks. The brass and Fried and internal competition beoped the band's grinks. The brass and

Price and internat compension outpress the band's splitts. Interprises and sax teams kept trying to outplay each other. If one section made a mistake, the other gloated—often to the accompaniment of stomping feet, "But Jimmie finally stopped that," relates Oliver. "He claimed all those feet stomping ruined the broadcasts."

One exciting bit of showmanship the brass introduced was the waving of derivy hats, an effect Glean Miller jetded up and utilized so extensively this bits band. Says Oliver: "That was Stevie's idea, [Stevie was Tommy Stevenson.] He was full of ideas like that. The only trouble was that Eddie [Tompisins] and I would remember them, and then he'd be the one who'd forget what to do!"

And something else in the trumpet section bothered Oliver: "I was a lousy trumpet player. If I'd been a leader, I would never have hired me for a record date." However, Sy's opinion of his playing doesn't jibe with that of many other. He was, I always felt, the most interesting trumpet soloist in

the basil—not as flashy as the others but very musical and warm and emiciand. What now of or strailerd, though, as we listened to what we thought were such great extemporaneous jazz passages, was that Sy had prepared very one in advance. "I could never acid bit he way the choest sid. The way I worked it, I'd write out my chorns and then I'd start building my arrangement around it. I was like taking a modelicer picture and puriting I'm a good frame so that it seems better than it really is. And you know what? I still use the same formula when I arrange for medicere sineters when I'm still use

"Another thing I used to do when I wrote for the band was to write with the various guys' limitations in mind. That way there'd be a minimum of trouble."

When I first reviewed the band in 1936 at the Larchmort Custion just counted New York (Org.) I found it had nown surpring inlimitations. Before then I'd heard it only on recordings. On location I was quite shocked to discover that the same specially sounded very ranged on some of the tunes they had not recorded. "Said displays of out-of-tune slope" in low I described in Few yours list return, seed the print will disappeared and it Few yours list return, seed the print will disappeared and record and a surprise of the print of the print prin

Its style had changed somewhat by then. It still played many of Oliver's famous arrangements, but it also performed some by Billy Moore, who had taken over as chief writer and who contributed the score for the band's big hit recording, "What's Your Story, Morning Glory?"

Sy had left the board for no better reusen than, as he said it, "I'd grown tired of travelling, I felt I was going out of the world bockwards. I wanted to stay in New York and study and write. But Jimmie didn't want me to go until he could find another trumpet player to take my place. He kept me in the band until I just quit one snight, and then I lound out that he had had Gerald Wilson waiting in New York all the time, ready to come in as soon as I cut out." That's when Gilver joined Tommy Dorsey.

The Lunceford band continued to sound good for a while longer. Late in 1941 I heard it at the Paramount and found it to be great, with the trumpet section of Wilson, Webster and Snooky Young especially impressive and Dan Grissom a vastly improved singer.

About a year later I engight Lancetord again at the Apollo Theater in Hardem, and I was so thrillided that I sat through several shows, just as one would at through several sets it the bond were playing in a regular sportsomething it was doing distressingly seldom during those days. Some more new members impressed me too. Fredder Webster, a brilliarly young trumperly, and Truck Parham, a stronger bassist than Mose Allen had ever been, though no bassist could match Mose for contactous scaling. But the great over-all Lunceford band enthusiasm was beginning to fade.

"Most of the replacements were better musicians," Oliver agrees, "but they
didn't bring the same spirit into the band. That could never be duplicated."

Jimmie Crawford cites another reason for the band's eventual deteriora-

tion. "We never created anything new. It was always the same old stuff.

Jimmie wouldn't spend money on enough good new arrangements."

The sad part of it all, as Crawford found out in later years, was that Lanceford was not in control of the band's finances. "We thought so all the time we were working for Jimmie. But then we discovered that Jimmie was working for Harold Oxley, that Oxley owned the band and we were working for him too, and that Jimmie was just getting a salary like the rest of us."

Soon Crawford and Willie Smith and Paul Webster and Trummy Young and Freddy Webster and others had left. Eddie Crompkins, who had gone into the Army, had been killed during war maneuvers. Al Norris had been derfardd. When I caught the band during a very desultiony theater engagement in the summer of 1944 only Cartudhers, Thomas, Wideox and trombonist in the Smither of the Dellinat crew that had once created such exactional marks.

"Jimmie made one mistake," notes Oliver in assessing the causes of the band's decline. "He kept looking for good musicianship, good character and intelligence, and he found it all. But so many of the gaps were so intelligent that, as they matured, they realized there were other things in life more worthwhile than traveling all year and livine in bad hootels."

For several more years the Lunesford band kept plugging away, continuing to travel—and to live in depressing places. But it was never the same. It remained a splendidly routined band (I recorded it for V-Dises and it cut it sit sides in one hour, which was some sort of record for efficiency), for Jimmie was, to the end, a first-class leader. "The end" came on July 16, 1947, when the band was once again on the road—this time in Oregon, where Jimmie suffered a fata beart attack."

The band tried carrying on under Edwin Wilcox and Joe Thomas, two of its great stalwarts, but the attempt failed and it wasn't long before the Jimmie Lunceford band passed from the scene for good.

But what great music it left! For many it remains, pressed in the grooves of all the fine Decca and Columbia records it made. And for those of us lucky enough to have caught the band in person it has also left memories of some of the most exciting nights we ever spent listening to any of the bis bands!

Freddy Martin

DUKE ELLINGTON'S famed alto saxist Johnny Hodges used to call bim "Mr. Silvertone." Chu Berry, one of the great jazz tenor saxists of all time, listed him as his favorite man on his own instrument. And when Eddie Miller, later recognized as the jazz tenor saxist with the most beautiful tone. decided he'd like to switch from alto to tenor sax, he asked his boss, Ben Pollack, for the night off, "What for?" asked Pollack, "Before I start playing tenor," Miller answered, "I want to spend an evening listening to Freddy Martin and try to figure out how he gets that tone," "Go ahead," Pollack told him. "You're going to hear the right man."

Freddy Martin, even though his saxophone sound has been so admired by leading jazz stars, has never tried to be a jazz musician. He has always led a strictly sweet band, one in which his "silver tone" has always played an important role, not merely on solos but also on ensembles, where its warmtb has provided the rich, lower-register topality that has distinguished Martin's

as one of the most musical and most melodic of all sweet bands.

Freddy had his own idols before his professional career really got underway in his native Cleveland. They were the Lombardo Brothers, and Freddy. working after school hours for a musical instrument company, was trying to sell them new saxes with absolutely no success. But, says Martin, "I had a bigb school band in those days, and Guy heard it a couple of times and kept encouraging us. Then one night his hand had to play somewhere else so be asked us to fill in at his regular spot." The Martin team did very well that night, and Freddy's commercial career was launched in earnest.

For several years he fronted one of those typical hotel-room bands, built around three tenor saxes that moved all night long. It played at the Bossert Hotel in Brooklyn, performed well but, as Martin notes, "after a while I realized Pd have to get rid of that muddy sound and get more color into the band." He did and soon he graduated to the Roosevelt Grill in Manbattan,

the same spot that Lombardo had been making famous.

One source of the color Freddy added was Russ Morgan, "We'd played together years before, but I hadn't seen him in a long time," Freddy explained, "One night while we were at the Roosevelt be came around. I didn't recognize him, because he'd had an awful automobile accident, and the Roman nose he used to have was no longer there. He was in pretty bad shape. He wanted a job, but I had no use for a trombone then. I play piano, too, you know, Russ said. Luckily I had just let one of my piano players go. So Russ joined us."

Morgan soon brought along his trombone, too, and started injecting it into some of the arrangements he wrote. "One night," Proddy recalls, "when nobody was in the room, he started fooling around with some trumpet mutes and maxing funny 'wah-wah' sounds. He was just kidding, but when he did it for some of the dancers, the reaction was so great that we decided to play it for real."

Eventually Morgan left the band to take a recording job that Martin had uttened down. "Told always wanted him to record those wah-wah toong like "Washash Blues" and "Linger Awhile! when he was with us. But his lip always seemed to go bad at the 'right' lime. As soon as he left, though, he began recording those wah-wash sounds with his own band. And they brought but two quick him—"Washash Blues" and "Linger Awhile." From these on the

"wah-wah" effect became a basic part of Morgan's style.

Martin and Mergan, somehow or other, have always renained friends, even though Russ, when he and his hand finally get a job in a New York hotel, the Billmore, played many of the Martin hand's arrangaments. Russ went even further when he finally landed a radio series, he must the tage "Mustie in the Morgan Manner," even though Freddy had been using "Mustie in the Martin Manner." Freddy is not it pass. Larry Barnett, Freddy's and offerind at MCA, was probably right when he recently told me, "Freddy under his work of the mean five shanned too nice for his own nout."

Morgan had wanted to sing when be was with Martin, But in those days Freddy already had a good jazz-tinged vocalist named Terry Shand, who

The Freddy Martin band on New York's St. Regis Roof (1934).

Vocalist Elmer Feldkamp is third from left in rear;

trombonizt Russ Morrom at far right in rear.





violinist-vocalist Eddie Stone and violinist Eddic Bergman

Freddy with

doubled on piano, and a axist whose singing sounded even more beautful han his name—Elmer Feldkingn. So Russ seldom entoud. Freddy also featured Heien Ward, before that wonderful singer joined Benny Goodman. Helen was the only girl ever to work regularly with Freddy's band. "I never wanted to mit business with pleasure," he admits.

Probably the most consistently impressive balled singer Martin ever had, creduling Merc Gillin, who usag, and saw gwel, too, and played piano with the band in the fifties, and Budyl Clark, who recorded with the band in the wide-litrics, was a Gall, Industries harden neared Statart Wade. Wade is now an actor and he has appeared on many IV commercials. That homecoming that the who trips over his lid's trieged, loos his temper completely and then, after a soft "Coxred yourself" and a quick dose of Anacin, abruptly starts lowing the whole vord around him—abril Statart Wade!

nowing me whose word around man—man as stand; water.

For years Martin also spotted a different sort of singer, an impish-sounding man with a great grin. This was Eddie Stone, who had been a part of
the Isham Jones outfit for many years, and who recorded many good sides
with Freddy's band, including two of its biggest hits, "The Hut Sut Song" and

"Why Don't We Do This More Often?"

According to Freddy. Alie Wrubel and Charlie Newman, composers of

"Often," objected strensously when they learned that their song was to appear on the back side of a certain instrumental. "That classical piece," they felt, would never attract record boyers. And what was "that classical piece?" Metely Tchalkovsky's Pano Concerto, later called "Tonight We Love," one of the biggest record hist of all time.

"I happened to record this quite by accident," Freddy reports. "One Saturday night, just before going to work, I was listening to the radio. I heard Toccanini and the NBC Symphony—we were three hours earlier on the Coast—and I heard this beautiful theme out of Technikowsky's Plane Concerto. On Monday I went out and bought Artur Rubinstein's recording, instende to it a few times, and then called in Ray Austin, our arranger, He brought in three different versions before we hit on the right one. I knew it was the right one, too, because we would try out various numbers on the dancers in the room and the reaction to this thing was tremendous. Jack Flina was our paints if notes days, and he did a heliway size on it."

Eddie Heyman, who'd written "Body and Sout" and many other his, was asked to do a lyte. "He write a beautifi one, so, if "Fredly recals," Bill Eddie was an ASCAP writer and this was 1941 when ASCAP wouldn't allow its songs to be played on the air. So I had to call in a BMI writer, Bobby Worth, and he came up with the title and lytics of "Tonight We Love" Incidentally, before we could come out with our record. Claude Thornbill, who used to play piano for us back in 1936, came out with his own recording of the same models, M. Ecalide his "Counterfoot Thor." In

So hige was the success of the Piano Concerto that Martin logan to concentrate on this concertified approach to disance massic. Next came the Gring Concerto, which he called "Look at Heaven," and then "Internezzo." Plan had left, so Freddy began featuring Marray Arnold and then another exceptional paints, Barclay Allen, whose brillionst career was cut short by a hortible auto accident.

The approach was commercial, though rather podurate, and brought the comment of "much open but very little cinemature," from one of the more caustic critics. But the approach assured Martin's success, Freddy Gund a former for binned in the Coconnett Grove, leaving at times to play other spots and to do his regular Lady Euther show, a sequel to Wayne King's affancion radio series. So good were his manicianality, his taxt and his manicianality of the series of the contract of

Today Martin is still a largey and well-liked man. Unitize many tasker, the has succeeded in keeping his band, his messical eparation and has respect instant. He has appeared on several TV series, and during the early sevenies in band became the mealess of two long sexies of one-eighteen than played in band became the mealess of two long sexies of one-eighteen than played control of the contro

x Hal McIntyre

THE first time I ever saw Hal McEntyre he was wearing a hig, happy gin and driving a Model A Ford conventible rendered with its top bend-in sub-zero, scoop weather! It was early 1937. The place was Cromwell, Connection, and Clems Miller, who was just starting to congazine his band, had driven up, at John Hammond's suggestion, to audition Hal and some of the members of McHarrie's young group. The others never made it, but Glems was o impressed by 1861 playing that he hiard han right then on that cold wintery night. Miller is the start of the star



Glem was won over completely, not only by Hal's muscianship—he by played even more clarine in those drays than he did alto—but also his friendly enthusiasm. He was then, and always remained, one of the most charming and genuine men in the whole dance band field, and when left the Miller band, late in 1941, I always felt that a vital part of the band's personality went with him.

He and Glenn became very close friends, often recoming together on the road during the band's earlier days. He was the first musician Miller hired, and even though Glenn's band underwent numerous wholesale changes thereafter, including one complete breadyup and another "withmost," Hal control to 1st you. Eventually, when Glenn and Hal agreed that it was time for Mac to start out on his own, Miller backed him financially and spiritually

Like Miller's, the Mediatyre band was a very musical one. But its style was fire removed from Glenn's It was more title Dake Ellingson's, and for this Dave Matthews, the band's arranger, was directly responsible. Does, who were many Ellingsonian arrangements for Woody Herman's band, had freely admitted the Ellingson influence, which went as far as cribbing whole peasages from his arrangements. Said Dave: "My only reason for using such make was for the masked pleasure it gave me on bearing it played in arrangements—mobilion ment?"

The Melatyre band had a colorid sound, thanks not only to the Ellingon mindation but also to other voicing that Multthese and, latter, arranger liborated foileding employed. Hall, who by now was tucking strictly to his allow my feeling that had the band been built more arranged but was always around the musical but not always identifiable arrangements, the Melatyre around the musical but not always identifiable arrangements, the Melatyre around the musical but not always identifiable arrangements, the Melatyre around the musical but not always identifiable arrangements, the Melatyre around might have been much more useescale. Still, it played many of the top spee, including Client Island Cainto and the Hollywood Palladium and numertary of the still around the still around the still the still the still around the

Matthews was also an impressive tenor sax soloist. But the most exciting sideman in the band was a young bassist named Eddie Safranski, whose virtuoso technique astounded many of us and who was to become a mainstay of Stan Kenton's famous outfit several years later.

In addition to Matthews' jazz instrumentals Hal played many ballads. On those he featured various vocalists, including Al Nobel, Carl Denny, Gloria Van, Ruth Gaylor and Helen Ward, Benny Goodman's great ex-singer, who bad tired of her housewifely duties and wanted to return to the singing wars.

In May of 1945, Hel and his band started on a memorable trip overseas to entertain the troops. Because some of his men could not meet all the Army and USO requirements, Hel was forced to reorganize his band quickly and drastically. Thus, the music with which be entertained in cnlisted men's clubs, in improvised theaters and in open fields may not have been up to McIntry's

top standards. Nevertheless, its reception everywhere was tremendous as it provided our fighting men with some of their greatest musical and emotional haroiness.

By the time the hand returned, it was again in good musical shape, and Hal continued his career where he had left off. "I was warned the trip might kill my future," he stated, "and I knew it might. But George Mofflat [his manager] and I both felt we had a really important contribution to make, and we wanted to make it."

When the high hands began fading from the scene. Hal McIntyre's did too, even though his worked more regularly than some of the higger amen during the fifties. But in the latter part of the decade Hal experienced distressing difficulties. He was separated from his wife and children, and he moved to California. When I last saw him, in 1955, the instate warmth and the hig grin were still there, but the spirit had began to water. In 1950, traggly structly structure apparently it was a cardensity discarded eigeneric that istant a latter of a beforeon life easy of the his lands on such that of this McIntyre, one of the really nate way of the his lands on such that of the McIntyre, one of the really nate way of the his lands on and the first McIntyre, one of the really nate.

Ray McKinley

RAY McKINLEY was always an amazing drummer. He propelled a wanting best, very ofner with a two-best disklenich hasis, that inspired materials to play better. He spent more time on getting just the right sound some of humor, which he form expressed through his instrument. Extremely hright, articulate and sensitive, he sometimes hid his true nature beauth a severe of sarcars. In conceptions and lakely hugged him, and he'd show hit Too. Five maxima to be the sensitive of the sensitive has the sensitive has been considerable sensitives better than the sensitive has been as the sensitives have nood, more often self-interfect. Trans.

Long before he ever had his own hand, he was spatting those of others. Fever hear of Savage Cumming or Larry Duncan? McKinley did. He was their drummer down Fort Worth way hefore he joined Smith Ballew's hand, some of whose members later hecume an integral part of the Dorsey Brothers' and then Jimmy Dorsey's organizations. Then Ray became a co-handleader with Will Bradley, but the two maestir failed to agree on many musical matters, one orly in 1942, Ray set out to creanize his two quotific.

First he took several trips, looking for young musicians, and when he had found what he wanted he hid away in Patchogue, Long Island ("so no other leaders could steal my men," he explained), and hegan rehearsing.

In Agril the hand appeared in the New York next—at the Commodier Hord and #Tink Dalicyl-Weadow/Trock. It was a swinging outfit, featuring Mablion Clark, the hrilliant clarinetist who had followed Ray from Willy, but a few for the proper state of the proper state of

The outfit lasted less than a year, during which it made some joyful jazz sounds on Capitol Records, the most successful of which was "Hard Hearted Hannah," which featured one of several rhythmic McKinley vocals. Its most



successful dates were in California, where it made a movie, Hit Parade of 1942, which also featured Count Basie and Tony Martin.

"We were at a big ballerom in Southpate, California," McKinkey remember, when we heard that the Marines at Camp Postdictow were looking for me band. Everybody was being drafted then, so we decided to enter as a unit about the Marines were pretty busy those days in places like Goudalcama, land I guess orchestras must have been running a poor second in their Houghing them. Anyawa, there was a long delay, and a lot of the gyps in the band were getting their draft notices, and finally I got mine. That was when I continted Glean about joining him." Caption Mildler gabbled rocks McKinley

at once.

Glenn Miller and Ray McKinley had been close friends since the Smith
Ballew days, and the role that Ray was to play in Glenn's band was something neither he nor anyone else ever expected. But that's another story.

After the war, McKinley started the kind of band few ever thought he'd front, a highly sophisticated musical outfit. At the suggestion of band booker and builder Willard Alexander, Ray joined forces with one of the most progressive of all arrangers. Eddie Sauter, about whom Glenn Miller had

once exclaimed admiringly, "Eddic Sauter is just about ten years ahead of every other arranger in the business."

Satter's wonderfully inventive scores were musically superb. But they were difficult to play, requiring intensive relearising and connentration. The results were sometimes good, sometimes not so good, as I noted in my April, 1946, nerview of the band, which began: "Ray McKillerlys wore band is new incommendation of the property and ideas. Therein lies its assets and liabilities with the former far exceeding the latter."

Ray, I remember, seemed disappointed with the review. At first I coulder, quite figure out why, I thought it was quite forwards. But then one day I happened to glance at the issue of the magazine, and directly opposite the McKinley review had been one of Elliot Lawrence. May's band had received a B plus rating. But Elliot's had drawn an A minus, Shortly thereafter we stopped all band cratings at Metromoter.

As the McKinley band mastered the magnificent Saster arrangement, is developed into one of the most massical secting groups of all time, one that combined artistic creativity, color and wis with a true swinging bast. In created a bath of prest Saster instrumentals for Mayieti, most of which, unfortunately, were badly recorded. But musicians still rave about sides like "Inagover Sasgare" (for mo one of the greatest of all imp by any band). "Sandstorm," "I tambelong," and "Bordwring," which featured a brilliam below the property of the still below the property of the color of the still below the best of the still below the still below the still below the still below the was followed by Johnny Gray, clamental Teanum Histon and tempter Nat. Travis.

Ray developed his commercial appeal too. Both Sauter and arranger Deam Kincaide produced many novelties, which Ray sang. Most successful: "Red Silk Stockings." There was also a number that Ray recorded with just a small group for RCA Victor, "You've Come a Long Way from St. Louis," which proved to be the band's biggest his.

After the high band era, McKinley continued his band for a few years, then without for radio and TV work as a rewingin unjear and pilo disc jockey, in 1950 he succepted an appointment from Helen Miller, Glenn's widow, with 1950 he succepted an appointment from Helen Miller, Glenn's widow, with 1950 he widow, with 1950 he will be succepted and pilot of the Helen Band. This held wild will be succepted to the succ

Glenn Miller

OF ALL the outstanding popular dance bands, the one that evokes the most memories of how wonderfully romantic it all was, the one whose music people most want to hear over and over again, is the band of the late Glenn Miller

This was a band of great moods, of great contrasts, of great excitement, all put together by a man who, I felt, knew better than any other leader exactly what he wanted and how to go about getting it. For Glenn Miller, for all the appearance he presented of a stern, stolid, straight-ahead-looking





Wilbur Schwitchenberg (Will Bradley)
schoolteacher, was a man of human and artistic sensitivity and great imagina-

tion. What's more, he was an exceptional executive. He made decisions easily, quickly and rationally. He was strong-willed, but that strong will almost always had a clear purpose. He was subborn, bet he was fair. He had intense likes and distlikes, though he'd admit it when he was proved wrong.

He also had great confidence in himself. His attitude was that if he couldn't run a band properly, then he had no business having one. Yet he was never cocky. He was, in fact, a man of natural reserve. At first, he was extremely

uncomfortable fronting a band. He felt that people wanted him to be a glamour boy, but he couldn't fake that sort of front. In fact, the only way

Glenn knew bow to fake was on his trombone.

Long before he'd ever led a band, he'd done very well as a jazz trombonist, playing with top jazz stars on numerous recordings in the late twenties and early thirties, as well as arranging jazz for the bands of Ben Pollack, Red

Nichols, the Dorsey brothers and Ray Noble.

It was while he was a member of Noblé's based that he decided he'd finally like to start his own couff. He does he in 1937 and for the next two years struggled desperately just to survive. In the spring of 1939 the band suddedly-exaptly on and from then, until September, 1934, when he disbuilded to accept a commission in the Army Air Force, Genn Miller's remainded in most people of all the country's dance bands. Nice months later bits new and enlarged all-sudder cordisates was again reguling America for American GL's finding in Mexican Europe.

The entire career of the Glenn Miller hand lasted just eight years. The last

six were glorious; the first two were horrendous.

I remember those first years. I remember them well. I remember the night Glenn and I were listening to records at my house and he confided in me that he was planning to start a band. I was impressed, and the more he spoke, the more impressed I became, so much so that in the March, 1937, issue of Metronome, in a short piece headed "The Country's Newest Coming Band?!" I predicted, rather rashly, that "Miller, besides great talents as an arranger, possesses other attributes which should help him nicely in what already looks like a pretty easy climb to the top." I didn't mention his ability as a trombonist because in those days he adamantly refused to feature himself. "I can't compete against Tommy Dorsey," was his explanation.

I remember those years, because for a couple of them it looked as if I might have made one of the worst predictions of all time. I remember them, too, because Glenn asked me if I'd help him in his search for new, young musicians, and after we had found Hal McIntyre in a small town in Connecticut, we'd drive to various other places trying to discover other worthy unknowns. It was exciting, too-like the night we got tossed out of a very

unswank West Forty-second Street hotel for not drinking.

We'd heard about a Texas tenor saxist named Johnny Harrell, who was playing there. After we'd ordered a couple of sandwiches and cups of coffee, the waiter left us to MC the floor show. When it ended he came back to the table (I don't think there were more than a half-dozen couples in the room) and asked us what we'd like to drink. We answered, "Two more coffees." "No, I mean drink," he said. When we told him we didn't want to drink, he told us we had to get out. So we did-and we took Johnny Harrell with us,

Glenn worked hard rehearsing his young musicians. They met every day in a two-story walk-up in a place called the Haven Studios on West Fifty-fourth Street, and there he'd drill them. His patience was immense. If a section couldn't get the correct phrasing of a certain passage, he'd brine over his trombone, sit down and play the passage over and over exactly the way he

wanted it to sound until the guys had mastered it.

In March, 1937, he landed a record date at Decca, with Dave Kapp, later head of Kapp Records, as supervisor. Glenn must have felt that some of his young musicians were not yet ready, because he augmented the band with some top veterans, all close personal friends. Thus Charlie Spivak, Sterling Bose and Manny Klein, the last then considered the best all-round trumpeter in town, were on trumpets; Dick McDonough strummed guitar, and Howard Smith played piano. Inasmuch as I had been sitting in at rehearsals on drums, because neither of us could find a drummer Glenn liked, he asked me to make the date too.

The results weren't great, but they were by no means bad, even though I was so nervous that I must have been playing uncontrolled triplets throughout. There were five sides arranged by Glenn, of which "Moonlight Bay" and "Peg o' My Heart" were probably the best, and a sixth side, "I'm Sittin' on Top of the World," arranged by and featuring McIntyre on clarinet, an instrument he played quite well but on which Glean seldom used him thereafter. The style, however, was entirely unlike that of the Miller band as most people remembered. It was semi-discisted, but there were some of the repeated rifts, especially on "Monolight Bay", with the decharacterized Glean's writing with the Dorsey Brothers and that he would bring into some of his own band's scores during its most successful wars.

A month or so later the band played in fine rangament, some-slight fill-in at the Hotel New Order. Symmer Wiss, President of the Roosevell Hotel in New Orleans, hard shout he hard and booked it for his host! Faint and Room carly in June for two weeks. "Five weeks use the red of use band ever stayed," Glenn wrote me on August 8, 1937," and when we finish her, which is August 24, the loys will have been hore ten weeks," he added proudly. From there is played several more hotels, including the Adoption In Dillas and the Nocilet in Minneau Park.

But the customers in those cities weren't very satisfied with Glenn's band, and Glenn, in turn, was becoming increasingly dissatisfied with his personnel. So he kept making constant changes. Most troublesome of all was the drummer's spot. On October 12, 1937, he wrote from the Nicollet:

We are getting a new drummer (thank God), about two hundred and fifty pounds of solid rhythm, I hope. This boy we have is petty bad and MacGregor [Glenn's close friend and pinnist, who was to remain with him throughout his civilian years] says orticid or being a bad drummer he has a quarter beat rest between each tooth which doesn't enhance the romanic assets of the band, ...

I don't know just where we are going from here—I guess no one else does either. We are hoping for some sort of a radio setup that will let more than three people hear us at a time. If this drummer only works out, there will be nothing to stop us from now on.

Late that fall, when it played the Raymor Ballroom in Boston, the band finally began to broadcast coast to coast, and to many more than three people at a time. It was on those programs that Glean experimented with a few bars of the clarinct-lead style that eventually became his musical trademark.

During his days with Noble, Glinn had written several arrangements that had featured trumpeter Prewer Eries moduling fact an octore above another lead line played by the tenor sax. But after Peewee left, his replacement didn't have a strong enough fip for those high parts. As an experiment Glinn assigned the trumpet part to Jehnny Minec on claimet (both horns are B-dat instruments) and used a violisit who doubted on sax as a fifth voice in the reed section. Out came the unique voicing that sometimy was to win fame as "The Miller Sound."

But that "someday" was still quite a long way off. Numerous replacements had helped a bit. One of these, Irving Fazola, owner of one of the most gorgeous clarinet sounds of all time, was the particular apple of Glenn's ear. Undoubtedly his presence had contributed much to Glenn's experimenting with his unorthodox clarinet-lead idea. But Miller still couldn't afford to hire enough pros as talented as Faz.

His musicians' inexperience hurt. Bolstered by several top studio musicians, the band had been able to complete six sides in three bours on its original Decea date; now, early in December, 1937, his much greener group took five hours to cut just two sides for Brunswick—and they weren't very good.

five hours to cut just two sides for Brunswick—and they weren't very good. The band's morale wasn't very good either. Glenn was saddled with several ever- and overimbibing trumpeters. One could never get to sleep until be'd bad so much to drink that be would roll off his bed and sleep on the floor. Another wrecked one of Glenn's cars.

Even people cutside the band seemed to be against him. I remember his first theard ten it bewarfs, New Jerney, Cleam had prepared a lovely, moody arrangement of "Danny Boy" which started with matted brass placed around one thic in froat of the stage and the redge grouped around another one. The number legan in total darkness. The light man had instructions that on the complex people of the physical by the brass, he was to pura a pispage of on them. Cleam gave the doubleway the brass started playing softly, and immediately be used to be a support of the doubleway that the brass started playing softly, and immediately be used to be a support of the doubleway that the support of the doubleway that the support of the sup

just ustading there, withing for their parts to conte along! Glena was afflicted with personal problem too. His wonderful wife, Helin, underward a serious operation. Throughout all their years together, she was a serious problem on the ordinary in fact, I can't recall any two people in the field of the problem. The problem is the first problem of the problem in the problem is the problem of the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in the problem in the problem in the problem is the problem in th

The band's caree his bostom on a road trip through Pennsylvania during the especially snowly 1937. Chizimas season. Everything were wrong. Several of the band's care brotze down. So did several of the musicians. The lone bright spot was the arrival of Martier Pertill, whose drumming impired the band—but for just one night. On the very evening that Purill arrived, Glenn received a frantic phore call from in slocke friend and supporter, Glenn received a frantic phore call from his close friend and supporter, Glenn received a frantic phore call from his close friend and supporter, Tough had once again failed to show up, and Toumy desperately needed presult for an important date. So back ure the band's one-dev inspiration.

Conditions grow so bad that by the middle of January, 1938, Gienn decided he'd had it as a bandleader. He fold the musicians to take a rest, that he'd call them when he needed them again. Almost immediately the better ones found jobs. Kitty Lan, a pretty vocality with a porgeous figure who had sung especially well on a record of a tune called "Sweet Krangare" who had sung especially well on a record followy, joined istam Jones-Piscola west back to Ben Poblick. (Girnley of Dulley), joined istam Jones-Piscola west back to Ben Poblick. (Girnley of Dulley), goined istam Jones-Piscola



An early Miller band contract—note the hours and the price!

the Midwest. Tenor saxist Jerry Jerome, one of Glenn's favorites, joined Red Norvo.

If remember the Jerome incident well because it showed me for the first time how stubborn Glenn could really be. I had discovered both Jerry and lead satisf George Sirrow, who later beamen one of the country's top arrangers, in Harry Reser's band. I had tedd Glenn about them, and he'd hired them both. Then, when Glenn broke up the band, I told Red Nervo about 1 sery, and Red hired him. Suddenly my relationship with Glenn changed completely. He seemed to go out of his west ova ordine. I couldn't future out who Finally I cornected kim one afternoon at a Tominy Dorscy radio relaxensity (Glema was doing Tominy's show during the layed) and asked him postil-blank what was eating him. Only then did I discover that he felt I'd been diductaly in recommending one of his mustices to Norwo. When I reminded diductaly in the commending one of his mustices to Norwo. When I reminded and Jerry were friends of mine too, and that Jerry will have been here the control of the control what was eating him instead of going through that the control when the control of t

also possessive and reserved.

Glenn was wrangling with others, too. He split with his manager, Arthur

Michaud, who also handled Tommy Dorsey, and signed with a big, hearty
and very influential Bostonian named Cy Shribman, who had been a tremendous helt to Artie Shaw and Woodt Harman.

In March, Glenn decided to try again, so he began a new series of rehearsals with a bateb of new, young musicians, plus four holdovers from the first band —McIntyre, MacGregor, bassist Rolly Bundock and lead trumpeter Bob Price.

On lead claimet Glenn put a young New Jerseyan named Wilbur Schwartz. Wilbur, who looked like a keepie doil, had been playing in Julie Wintz's band, and with the addition of his wonderful tone the sound of the Miller band became one that none of its imitators could ever reproduce. From Philadelphia Glenn brought in an exciting just rumpeter named Johnny Austin, who brought along a friend, Bob Spangler, who turned out to be the best drummer the band had us to that time.

And Glenn went even farther out of town to get a tenor saxist who he always swore was "the greatest." Others may have preferred Coleman Hawkins or Bud Freeman or Lester Young or Chu Berry, but Glenn remained ever loyal to his Gordon (Tex) Beneke.

I could never really decide whether Glenn was completely convisced himself when he came no a strong about certain men in his hand. Rendre was one. Another was singer, Ray Eberlie. The hiring of Ray was surprisingly simple—almost naive. One night in a restaurant Gelen na nin Ray³, brother hob (who later switched the final "e" to a "y"), whom he'd knower and admirred more their Dreney Brothern days. According to Bob. Glenn and admirred more their Dreney Brothern days. According to Bob. Glenn simply mid. "It he's your horns at home, and when Bob said he did, Glenn simply mid. "It he's your horns at home, and when Bob said he did, Glenn simply mid." It he's your horns at home, and when Bob said he did, Glenn simply mid. "It he's your horns at home, and when Bob said he did, Glenn simply mid." The sy your horns at home, and when Bob said he did, Glenn simply mid. "It he's your horns at home, and when Bob said he did, Glenn worked with him, and it want long before he was proclaiming, and I think truly beliefing, that Ray was better than Bob. "And he doesn't aim

so far behind the beat either," he'd keep telling me. I was never convinced.
Glenn and I disagreed about other musical matters. One of these concerned his use of his rhythm section. He kept institute that the bass play a
steady four beats to the bar. This used to bug me. "It makes everything
sound so stiff," I'd argue. "Besides, it makes it much harder to dance to."



Glenn and Ray Eberle

To which he'd snort, "The trouble with you is you don't know how to dance. All you do is wheelbarrow your gal around the floor, just like Smith Ballew used to do." I'd never seen Smith Ballew dance, so again I wasn't convinced.

The emphasis upon a steady four-to-the-but was a change for Glenn, because when I flat show him he do hen primarily a voy-box-of-skielend frabound when I have but he do hen primarily a voy-box-of-skielend fralimine Limenforth, which played so many of its numbers in an easy, relaxed, two-beat style. But as the Basic band with its weiging four-beat, rif-filled style began to emerge on the except. Glenn became one of its most develor fans. Soon the Basic approach became the Miller approach—except, of course, that the Courts shaws transited much losser and force and weigner.

The Miller band played quite a bit of juzz in those days. Some of it was properciated in billioms, specially around Biston, where it appeared often. But it was completely lost on the customers of the band's semi-stade). New York spot, the Paridie Restaturnat, a 2902 all Breadway nightshoth but actient to out-of-own satestmen and even gave Miller second billing to Priddy Falser and his Schnickforters, a branch of matesians who purposely piped contry. There Miller played morely for floor shows, and the musicians were so tred the production of the production o The sidemen weren't say happier with the estap than Gienn was. The only difference was free poul favor the bad when shot y wasted to. And quite a market of them did, including vacalist Gail Revie, and with the could sing well the the diparter was Gland shings. For which is, had been in Boston be had heard two distern, Betty and Marion Hatton, singing with the Vincent Lopes Chesters. Everyone was raving about how gett Betty was, but Glenn figured, he lodd me later, that Marion would be easier to handle thos Betty And so in Segtember, 1938, Marion insoned the band.

handle than Betty. And so in September, 1938, Marion joined the band. Glenn was right about Marion. She was a joy in every way. She brought into the band a new, light, bright spirit that it had never known before. But that still wasn't enough.



Gienn with Marion Hutton and Tex Beneke

In February, 1939, Miller took a trip down to North Carolina, Marion and Tex and a brand new temothose player, a lanky, show-moning fatiow named Paul Tanatr, who's now a professor at UCLA, and I rode down topether. We had let sof I suplay so not way. But that was before the board performed, by the time the short rip was over, Glenn was completely discouraged. The trans, which had receify undergone another of its periodic changes, was about the professor of the state of the professor of the professor of the professor of the professor of the state of the professor of the professo

But Glenn newer quite made it back to those studies—st. least not an a sideman. For on Murch 1, 1950, or Glenn's thirt-join's burthuly, at the old, reliable Haven Studies, while the band was rehearsing once again (probablytrying to break in another brass section!) the Miller center got its most protant shot in the arm. That was the day the word came in from GAC, Miller's booking office, that the famenos Glen Island Casino had selected the band for the coming summer season. And the surprising part of it was that the band had been selected on the basis of its Paradise Restaurant performances,

of which Glenn had been somewhat less than even half-proud!

Being chosen to play Glen Island was as important to a band's success as a dozen consecutive appearances on Ed Sollivan's TV show would have been to one of the singing groups of the sixties, Frank Duiley at the Meadow-brook immediately got into the act and offered the band a lengthy stay at bis spot before the Glen Island Casino opening.

At Daley's, Glean really whisped the band into shape. I recall one night caching one of its throadness if did the per week, thereby getting fantantic exposure) and hearing it jump as it never had. I couldn't believe it was the same drammer. The next day I phoned Glean and saked him how come the man had improved so much. 'It wan't him,' Glean explained, 'Il was Moe Parill. He came in too it in a lew night age and he got stack a bick out of week and the same and the same and the same and the same and the period of the same and the same and the same and the same transmitted in the same and the same and the same and the same transmitted in the same and the same and the same and the same transmitted in the same and the same same and the same same and the same same and the same an

Seeing broad daylight shead, Glean started investing more time and money, in his band. He had already received much needed and much appreciated help from Cy Shribman, but now he decided to go for broke. In addition to receiving the guitar, he added a trumpet and a trombone—making his temporated with a major band with an eight-man brass team. He also began to introduce many new arrangements, includine some very road ones by Bill Finesam.

With success apparently coming his way, more people began to latch on to the Miller bandwagon. But Glenn knew he was not yet out of the woods. He was playing Glen Island Casino at a loss, as bands so often did in order to get the air time and the promotional value that the place offered. And he began to show resentment when certain people rried taking advantase of him

One evening one of the most inducential critics in the tradic came into the Catino with a party of six. They had cocksish, dimer and then stayed on, ordering more drinks. When the water brought them their check, which anounted to more than exercity-few claims (equivalent to a hundred and filly today), the critic told him. "Mr. Miller will take the check." So the water brought the check over to Glean, who tolded at it, then bought it over to the critic. "This sorty," Glean said, "but if this is what it's going to cost me to get a write-op, I can't airford hi." And he handed the check by

Glenn had guts. He could also spot phonies, whom he truly detested. If you were straight with Glenn, he'd give you at least the time of day. But if

you weren't, he wouldn't even give you the time of night.

There was a columnist in that era who also wrote songs. They were usually pretty corny, but bands often played them hoping they'd get a good write-up. He dropped into the Casino on night, and a friend told Glenn he was there. Glenn made some sort of a remark about how little he thought of the gay. "But you've got to admit," said the friend, trying to placate Miller, "tbut the

man's got a pretty good sense of humor." "Sure, he must have," muttered Glenn sarcastically, "to be able to write songs like those!"

There was no doubt about it the Glen Island Gasine engagement really made the Miller bound. Within a mouth shife it closed there in 1993, it began to break sitendance records almost wherever it went. At the Capitol Theater in Washington it did the best business the bound and does in three years, twenty-two thousands dollars' worth. At the Hippordone in Baltimore it achieved the highest theater gross in the city's history, incirce thousand dollars. In Syracuse it set a record for the largest crowd ever to stated a done there. In Ferricky, Pomplyviani, it becas a Goy Lombsod record that had been ransing since 1931. And at the State Theater in Hartfeel it broke.

And while he was smashing records, he was also making them. Late in 1938 he had switched from Brunswick to Victor's thirty-five-cent Bluebird label, one of his carliest and eventually most important couplings had Frankie Carle's theme, "Surise Serenade," on one side and Gienn's own theme, "Monolight Serenade," on the other.

"Moonlight Serenade" haloft slways been "Moonlight Serenade." Ginn had written the melody during his Ray Noble days as an exercise in a course in arranging which he was taking with Joseph Schillager. The first time I even heard it was when Al Bowlly, Noble's sentimental and sensitive singer, cornected mobokstage at the Rainbow Room, where Ray's band was palying, and in an emotional voice softly erconed what he seemed to consider the most beautiful song ever written.

I must admit I was tremendously impressed—not merely by the melody, not merely by the way Bowlly sang it, but also by the words written by Eddie Heyman, Johnny Green's collaborator on "Body and Soul." He called the Miller melody "Now I Lay Me Down to Weep," and to this day I still can remember the original lyries:

Weep for the moon, for the moon has no reason to glow now, Weep for the rose, for the rose has no reason to grow now, The river won't flow now, As I lay me down to weep.

You went away, and the break in my heart isn't mending. You went away, and I know there is no happy ending. There's no use pretending. As I lay me down to weep.

> When you were mine, the world was mine, And fate constantly smiled. Now in its place, I have to face A pillow of tears, all through the years.

Though you are gone, I still pray that the sun shines above you, Time marches on, yet I know that I always will love you, I'll keep dreaming of you

As I lay me down to weep.*

Gleen wanted to use this as his theme song. But he was advised, and convinced, that Heymin's words were too safe or a theme, that it needed something more roomatic and hopfeld. It had also contributes a see of lytes called the tune was once called "Gne with the Wind"), but thought ported that the tune was once called "Gne with the Wind"), but thought ported that the tune was once called "Gne with the Wind"), but thought when the wind with the preside preside. Eventually, Gleen contended Midtell Parish, who had written the byrics for "Stardust" many years after Hongy Carmichael had written the original moledy, and Parish canne un with "Moonlink Sermande."

A few weeks after the record of the two themes came out, Bluebird issued one of the band's most important hits. This was Bill Finegan's swinging version of "Little Brown Jug," which viewers of the motion picture The Glenn Miller Story will recall was romanticized as Glenn's final recording. But after all, didn't Bollywood also try to tell us that Glenn was like Jimmy Steward's

During the summer of 1930 the band recorded an average of four sides every two weeks. Two of these featured a brand new gift singer who had replaced Marion Hutton for a short time when lase in July she collapsed on the bandstand from overchastustor. The sub, who sain go not wo sides, "Baby Me" and "Love, with a Capital You," was young Kay Satzr, who in some ways was a better singer than Marion, but who could'n complet with her when it came to the "Alf-American Garl Next Door" impression that Marion when it came to the "Alf-American Garl Next Door" impression that Marion Controlled Saturd As a mattee of face, when Marion fast pointed the band, and matter of face, when Marion fast pointed the band, and her might have been featuring the only girl singer wearing a Girl Scott uniform!

During that first Glen Island summer the band (it was booked again for the 1540 season) abor exceeded its biggest hir of all time, "In the Mood," complete with the tenor sax exchange between Beneke and Al Klink, who, for my dough, was a more interesting and exciting jazz mans than Tex. But try to convince Glenn of that! Poor Klink never had a chance. Today, by the way, he is one of the most sought-after and respected assophoniats in the New York studies.

"In the Mood" had an interesting history, It was written by a musticanarranger named loo Garland who had originally submitted it to Artie Shaw. Artie appreciated the eateby rill piece, and he played it quite often on the job. But the Garland arrangement ran something like eight minutes, and in those days eight minutes was much too long for a recording. So, after Shaw had decided he couldn't do very much with the piece, Garland brough it to

[&]quot;Now I Lay Me Down to Weep," lyric by Edward Heyman. @ Copyright 1967 by Essex Music, Inc., New York, N. Y. Used by permission.

Miller, and Gleno, with his savvy as an arranger, made appropriate cuts, whittling it down to a length that would fit on one side of a record.

Wherever the band played, the kids would scream for "In the Mood."

And Glenn always responded with quite a show, winding up with the trumpets

And Glenn always responded with quite a show, winding up with the trumpets waving their derbies and the trombones whirling their horns high toward the sky. It was the sort of showmanship that Glenn had always admired in the Jimmie Lunceford band, to which he always willingly gave credit.

"In the Mood" also utilized a typical Militran device—that of the riff repeated over and over again, fating away and almost disappearing, then suddenly blasting book again with the entire cycle repeated. It was an earcatching trick he had used often in the Donesy Brethers band, a sort of musical cat-and-mouse bearer that was a cainch to rouse a crowd.

About this time Glenn also hired two more good jazz musicians, Ernie Caceres, who played clarinet and baritone sax, and John Best, who blew an

especially warm-sounding trumpet.

By the beginning of 1940 the Miller band was such a success that it couldn't

fill all the dates profifered it. On October 6, 1999, it had shared the Carnegie Hall stage with the well-established bands of Benny Goodman, Fred Waring and Paul Whiteman. On December 27, 1999, it had replaced Whiteman on the Chesterfield show. On January 5 is opened at the Cafe Rouge of the Hotal Pennsylvania, and shortly thereafter it also played the Paramount Theater.

That was quite a scheduled 'Three radio programs a week, complex with rehearnals. Two seasons, schaling few boson of music per raight and six on weekends, at the hotel. And four and sometimes free shows a day at the Paramonant (While Gloim was at the thinker, be brought in Charle Spivale's brand new band to substitute an hour or so a night for him at the hotel, it and addissed, admire the first two mortests of 1900, the band recorded does to the Exchange of the complex of the complex of the complex of the the Exchange That were the complex of the complex of the complex of the best of the complex of the complex of the complex of the complex of the Dorsey's successful recording of the same tune several months later, that Miller was totally dailible.

Glena, according to himself in those days, was were than jost fallible, as he confided to mee day in his dressing from at the Paramount: "I develop a set to confide to mee day in his dressing from at the Paramount: "I develop quite know how to handle in," he said. "The really beginning to be one held of all foregris to which he did all himselfs! Len'th begin knowly, So may people are asking me to do so many things and I really want to do some of them, but I just don't have the time. It's marder. I find anyelf doing things! The ashamed of doing, and yet I know people would nover understand if I took them the plant, singule truth. I must be hind of a my I really want to be,

One thing Glenn had very little time for in that period was his arranging. Fortunately, his friend Tommy Dorsey had sent over a young arranger who took over most of the duties and who, Glean told me some years later, was the most creative writer who ever worked for the band. This was Bill Finegan, an imaginative, witty man with a dour expression that did not at all reflect the spirited manuscripts with which he supplied the band. It was Finegan who had written the "Little Brown Jug" arrangement, and it was Fincean who was to pen hundreds more, some for Glenn's hand, some for Tommy's and, in later years, for the Sauter-Finegan Orchestra, which he co-led with Eddie Sauter.

Finegan wasn't the only one to supply swinging arrangements for Miller. When Artie Shaw's band suddenly broke up late in 1939, Glenn offered Artic's arranger, Jerry Gray, a job. His writings may not have been as startlinely creative as Finegan's, but he did bring in some thoroughly commer-

cial yet very musical arrangements,

"I was happier musically with Artie," Jerry recently told me, "But I was happier personally with Glenn. One thing that Glenn did, he encouraged me to write." One of the first hits Gray turned out for the band was a simple rhythmic opus called "Pennsylvania Six Five Thousand" (the Hotel Pennsylvania's phone number), which, Jerry points out, "was based on a riff from Larry Clinton's 'Dinsy Doodle.' "

As Glenn left the arranging chores more to others (he never stepped out of that picture completely, especially with Gray, with whom he often sketched ideas that Jerry would then carry through), he became more and more involved in the commercial aspects of leading a band. I hadn't realized how deeply immersed he had become until one day when he phoned me and asked me to meet him at one of his favorite places, the Victoria Hotel Barber Shop, where he could transact business without being interrunted by phone calls, etc.

When I arrived be came right to the point, "How would you like to write my biography?" he asked. I was knocked out. Here was a story I felt I could really tell-the tale about the musician who believed so deeply in his music. who was going to prove to the world that, despite all the hardships and the heartaches, despite all the overly commercial parasites who had infested the music world, enod music would emerge triumphant! What a great object lesson for every dedicated, aspiring musician!

"I have the title already," Glenn said from the harber chair, "Listen, It's 'My Dance Band Gave Me \$748,564!' " I don't recall the exact figure, but it was somewhere in that neighborhood.

What I do recall, though, is that I felt terribly let down. In those days I was still quite an idealist, and I guess I must have thought that Glenn was too. But, as I learned so well that afternoon, he had become a realist long before

Nevertheless, Glenn continued to improve his hand. In September, 1940, he brought in a young, spirited bass player from Alvino Rey's band. Herman (Trieger) Alpert, "I used to complain to Glenn about the rhythm section," Jerry Gray recently said, "but the minute Trioger joined the hand it was the difference between night and day!"



The Glenn Miller band in the Café Rouge of the Hotel Pennsylvania Front row: Ray Eberle, Billy May, Al Klink, Willie Schwartz, Jack Lathrop, Marion Hutton, Ernic Caceres, Hal McIntyre, Tex Beneke Second row: Jimmy Priddy's eyes, Frank D'Annolfo's ear, Glenn Back row: Johnny Best, Ray Anthony, Mickey McMickle. Maurice Purtill, Tripper Albert, Chummy MacGregor

A few weeks later two trumpet replacements arrived and immediately the brass section began to spark, crackle and pop as it never had before. Young Ray Anthony, with a warm lower register, played a good fourth trumpet, but the real excitement came from the horn of big, broad-shouldered-andbellied Billy May, who not only played excellent lead but also emoted some of the best jazz that ever came from the Miller ranks. And on top of all that, May, who had done so much for Charlie Barnet's band, proceeded to write some wonderfully relaxed, swinging arrangements for Miller,

Amy Lee, never one of the band's biggest boosters, noted in the December, 1940. Metronome that "something is happening to lighten the Miller music's tendency to heaviness. Maybe it's the presence of ex-Charlie Barnet trumpeter Billy May." But then she reverted to the complaint often expressed by those who felt the band had become too mechanical. "Glenn's is an appeal to the head rather than to the heart of the listener. As an aggregation that has been rehearsed until every bar of every tune is letter perfect, the Miller men probably bave no rivals. For precision, attack, shading and blend, the band cannot be topped.

"But," she asked in conclusion, "is letter-perfect playing worth the inevi-

table sacrifice of natural feeling?" Glenn's reaction to this sort of criticism-and there was a great deal of itwas direct, if seemingly contradictory. He never wavered in bis admiration of the most swinging bands-Basie's especially. He realized that for his band

to retain its spirit, it too had to remain loose. But he remained acutely aware that much of its success was based purely and simply on the magnificently disciplined organization that he had created, and that if he allowed its superh pacing and exciting, machinelike precision to slacken, he would lose much of his commercial appeal.

He never strayed, therefore, from his strict, disciplinarian approach, even though it was resented by some of the hand's sidemen who felt that their jazz should have heen featured more often. But to front the world's greatest jazz hand was not Glenn's hig amhition.

In early 1941, to add more musical and visual veriety, he hired the Modernaires, an outstanding vocal quartet—Chack Goldstein, Hall Dickenson, Ralph Brewster and Bill Conway—which had once heen featured in Charlie Brarret's hand and had recently henr rehearing with Brarry Goodman's, And he also, but this time net of his own volition, replaced Marion Hutton with another Voiceois singer, Derocht Calier.

Marion's exit, even though temporary, was unfortunate and at the time unnecessary. Somework a going localizes that learned that Marion, then married to Jack Phillin, then a music publisher and later for many years executive produced rold packs; Glesson JY series, was going to have a bally. She could easily have sung with the hand for a for more months, but the soop embarrased bet and so he resigned. When Gleim took Doordsy from Bobby Byrne's hand, a food started between the two londers, but it all lates after the return to Byrne. Hen hinter Plank held, who had after all and let be return to Byrne. Hen hinter Plank heldy, who had hen singing with Al Donahue's hand, and who soon married Hal Dickenson of the Modernaires, with whom has says.

Most famous of all the Modernaire's recordings with the hand was, of corne, "Chattanoog, Deco Choo," which they sage with Bestee, not only on the recording but also in the hand's first of two mories, Son Valley, Sormade, filmed in 1944. As hand pictures went, it cance of the (I) principally because it revolved around the orchestra and presented cliens in a tasted, memory, and field viso of half-cocked, so to many other swing and hand films of the times (di, is a smed strength or show mackiens as they weren't. Undon'the distribution of the control of the c

Marion returned in August at about the same time that Glenn, at Cy, shrimmars suggestion, havel doubly Hackett. This was a surprising move, because Bobby was not a great section man. He was, however, a heautiful, confidence property, a soft of modern-lay Bis Belderbeck whose playing was reverted by jazz fans throughout the world. "What a great ideal" thou exclaimed when his pheard of Miller's more. But what a shock they got when they discovered hebby not among the braus, but in the rightm section, straming a griatra, an antisement in played with adequate medically. The fans may a great the stratument to played with adequate medically. The fans they are suppressed to the stratum of the st

sneak me in," Bobby recently told me. "Besides he liked the other four trumpets so much." When Bobby eventually took up his born again, he contributed some gorgeous solos, including one on "Rhapsody in Blue" which will go down as one of the most heautiful nassasses ever to race a recording

Meanwhile the band continued to feature may ballads, all with those clear reeds, so liquid and long-phrasing that one felt that the section never inhalted. And most of the ballads continued to emphasize vocals by Ray Eberle, who, shortly before he left the band, was featured on two of its most successful sides, "At Last" and "Secreade in Blue."

Eberle's departure was unfortunately unpleasant. For years a warm reliationship bad existed between him and Glean, and though friends bad often complained to Miller that Eberle, whom his leader foodly called "Jim" for no particular reason, was dragging down the band's musical level, in invariably defended him vigorously. But arise Miller had let him go, a trade invariably defended him vigorously. But arise Miller had let him go, a trade Miller's asib and that he hadrit benefit had the hadron with the had grown sick of Miller's asib and that he hadrit when the hadron was the size of the hadron when the properties of the size of the size of the size of the hadron was the size of the hadron when the hadron was the size of the siz

soluted sign that these we makes occus groung genus registrary.

Glenn, who sustaji controlled bit surger, blew his stack. He gave out his side of the attory, that Eberle had too often been in a condition to sing and side of the attory, that Eberle had too often been in a condition to sing and the surgery of the side of the side

Skip Nelson, a good, all-round musician, replaced Ray, who soon joined Gene Krupa's banh. Nelson cut several sides, including a good "Dearly Beloved," one of thirteen tunes recorded in three days by the band as it tried to squeeze in as many sides as possible before Petrillo was to call his recording strike.

Ironically, one of the last records Glenn's civilian band ever made was called "Here We Go Again." But go again on records it never did. Instead, on September 27, 1942, the band just plain went—forever.

I was there backstage that night at the Central Theater in Passaic, New Jersey, just as I'd been present at the band's first rehearsal at the Haren Studies, its first recording date at Decca, its first capagement at the Holten New Yorker, its first theater date at the Adman in nearby Newark, and its Glin Island Cashin opener. Those had been coeasions filled with bope, hope for the future of a band that was just starting, bope for the future of a band in which so many of us bad so much faith.

But this was so very different. This, we knew, was the end, and no matter bow much faith we may bave had, so many of us feared that it might never be the same. For Glenn, like so many others, was going off to war. It was a



Captain Mille.

sad occasion. The emotional musicians tried their best to put on one great last show, without letting anyone know how they felt. But poor Marion Hutton couldn't go through with it; she wept uncontrollably and unabashedly.

Glenn wasn't obliged to go. He was too old to be drafted. But he insisted on going. He was filled with patriotic spirit, and be said so in a public statement: "I, like every American, have an obligation to fulfill. That obligation is to lend as much support as I can to winning the war. It is not enough for me to sit back and buy bonds. . . . The mere fact that I have had the privilege of exercising the rights to live and work as a free man puts me in the same position as every man in uniform, for it was the freedom and the democratic way of life we have that enabled me to make strides in the right direction."

Before Glenn received bis commission he became quite ill at his new home in Tenaffy, New Jersey, and for a while pneumonia, with all its possible complications, was feared. But Glenn recovered, and by early 1943, he was actively engaged in his Air Force duties.

Actively engaged? Well, as actively as the Air Force would let him. Glenn had all sorts of plans built around creating a batch of wonderful service bands throughout the country, bands that could play not only marchine music but could also entertain the troops.

His plans never materialized.

Throughout his career in the service, Glenn was forced to buck bureaucracy. He was a man used to getting things done, quickly, directly, his way. But other officers, who for various reasons, ranging from legitimate protocol to morbid fear, to outright resentment of any non-regular Army men telling them what do, succeeded in raising all sorts of road blocks.

Eventually, Glenn was assigned to the Army Air Forces Technical Training Command, which, so far as I could figure out, consisted of all of us who didn't go up in the air. For this outfit he did organize what was surely one

of the greatest musical units of all time.

Many of the soldier-musicians took their basic training in Atlantic City. New Jersey, and after they'd proved that they could march in step and shoot a gun, all those whom Glenn finally selected were shipped up to Yale University in New Haven, Connecticut. There Miller began whipping bis unit into shape. (I recall spending several evenings walking the Atlantic City boardwalk with one quiet and rather lonely musician who must have assumed that he, too, would soon be going up to Yale. Perhaps Glenn didn't know enough about his talents to realize how valuable be would be. In any case, Henry Mancini was never called to New Haven.)

The group that arrived at Yale between March and May of 1943 consisted of some of the big bands' top players. Glenn's old pal Ray McKinley was there as head drummer. The civilian Miller band's first trumpeter, Zeke Zarchy, became the Army Miller band's first sergeant. Other alumni, arranger Jerry Gray, bassist Trigger Albert and trombonist Jim Priddy, also rejoined their boss.

From Benny Goodman's band came planist and arranger Mel Powell and trumpeter Steve Steck; from Artie Shaw's, trumpeter Bernie Privin and saxist Hank Freeman; from Harry James's, saxist Chuck Gentry; from Tommy Dorsey's, guitarist Carmen Mastren; from Will Bradley's, saxist-clarinetist Peanuts Hucko; from Jan Savitt's, saxists Jack Ferrier and Gabe Gelinas. and from Vaughn Monroe's, trumpeter Bobby Nichols.

There were many other musicians, too, including a batch of string players from various symphony orchestras (a bloc came from the Cleveland Symphony) and from the recording studies, most of whom doubled on drums

in the marching band with untelling effect.

Nevertheless, that marching band was terribly exciting. In addition to its superb muscianship (how those trumpets could blow!), it performed some swinging arrangements that really inspired the Air Force Cadets up at Yale to parade with unmitigated zest.

But the Commandant of Cadets, apparently steeped in tradition, reportedly objected to those superbly effective marching arrangements of favorites like "St. Louis Blues" and "Blues in the Night," on which Miller, McKinley and Gray had collaborated so skillfully. The result: a showdown between the Commandant and Glenn in the Post Commander's office.

After listening patiently to the Major's protocol-inspired argument—"We played those Sousa marches pretty straight in the last war and we did all righth"—Glenn finally popped off. "Tell me, Major," he asked contemptuously, "are you still flying the same planes you flew in the last war too?"

The Miller band continued to play "St. Louis Blues March" and "Blues in the Night March"

Glom had bigger plats than playing primarily for reviews and ettreats. He wanted to take his board overeas, he for various rasons, many of which never seemed to be too clear to him, he was kept in New Haven. While there he whipped fint ob hepe his impressive AAAF corbestra, which in the spring of 1943 began a series of weekly coast-to-coast Air Force recruitment radio brookstats. Emanating from New York, they featured the orchestur's huge hords of musicians, plus singers Tony Martin, bio Carroll, Bio Houston (Ohimy Demond overmulay replaced Martin when he went to Officers Takining School), arrangements by Groy, Nerman Leyden, Right Williamon.

The series lasted a year and all through that year Giron was chading at the bit, waiting to take the large unit overseas. And the more he chafed, the more uiritable he became. Those of us who had been close to him found bin far test predictable. At times he'd be his charming, friendly, self-searced self, at other times he'd play the part of "The Officer" to the hit—mode to the dismove of his old friends.

For example, he ordered all the musicians in the band to shave off their mustaches, ostensibly to that they would look more like soldiers. This proved to be quite a hardship, not only for the egos of certain men who bad sported mustaches for years, but also for the embouchures of the brass and reed players, for whom such drastic changes in the area of their lips were bound to bring both spiritual and physical discomfort.

Finally, in the spring of 1944, the orders came for the unit to go to England, Some of us, expectagly those who weren't the greater mudeline in the world, remained behind. But it was still a large group that shipped overseas: teventy a stimp players, five tumpest, four trumboness cost including (Esten), one Firmach born, six resols, two drammers, two plaintst, two bassists, a galastic, these arrangers, a copysist, five singers, two producers, an amonomer, two submittanties, two musical instrument repairment plan Warrant Officer Fount and the state of the manager in the civilian band dare.

As soon as the outfit arrived in London it knew it wasn't in New Haven. For this was buzz-bomb season. Some of the men took it lightly and on their first night in London went to the roof of their building to see the display. In a few seconds they were back down again.

But to Glenn the situation was very serious and called for immediate action. He hadn't spent all these months and all this effort putting together such a magnificant outfit only to have it blown to bits as soon as it arrived overease. For once Glena froud a quick scissors to cut the red uper that would have held the group there for several days while trucks were being requisitioner was through regular channels. For in England, in addition to our AAP, there are also England's RAF, and it was to them that Glenn went with a deal in midd: move the bond out immediately to Bedford, a fown outside the ranks.

the buzz bombs, and the musicians would play a special concert for the RAF. Glenn refused to wate a day. The next morning, a Sunday, despite the gripes of those of his men who wanted to take it easy, Glenn insisted that they move out. So the entire day was devoted to packing paraphernalia into the waiting RAF trucks.

That night the band was in Bedford.

On the following morning a buzz bomb scored a direct hit on the band's vacated London headquarters, demolishing it completely.

Working out of Bedford, the hand began a year of backbreaking, lipleveling, superbly statisfying activity, pluning in England for five and a half months, broadcasting over the BBC several times a day with various groups (the big orchestra, the dance band, the jazz group, the strings), and, of course, appearing in service estimps everywhere. For example, on Avapsst 4, it plived before ten thousand ensisted men and officers at Whateny, on the next day it plived two connects in Burnewood for a combined audience of the strip of the property of the strip of the

seventeen thousand more!

One of these GT's sert a letter to Metronome in which he complained about the band's lack of jazz, closing his missive with, "No doubt it is one of the the best service bands ever, but her is one led who is capetly awaiting a close to here a second service band now in England, the Navy band led by Sam Donabue. Then hopes to get some real musical kick instead of a peneti-

Bine Crosby, Serveant Jerry Gray, Major Glenn Miller





Somewhere in Englant

tion of arrangements that have been played and replayed, all in the same precise, spiritless manner that has characterized Miller bands since he first attained commercial success."

Glenn reacted in twiscal Miller fashion. This was, he felt, entirely unjustified

Glenn reacted in typical Miller Tashion. I fine was, he tent, entirely unjustified criticism, but, perhaps even more, he reseated bitterly any attack on a group of musicians who had worked and trained so hard to do the kind of a job he and they felt needed to be done. Late in October he wrote me about how he felt!

We (the band) didn't come here to set any fanhous in music—we came merely to bring a musich-needed usolo of home to some lash who have been here a couple of year. These lash are doing a hell of a job and appreciate only those tunes that were popular before they left the States. For their sake, we play only the old tunes. You know enough about musicians to know that we would enjoy playing new trunes and plenty of them. I expect the "erticle" who wrote the article expected to a lift from 1241 Concepts.

This lad missed the boat completely on the conditions and our purpose to being here. In surprised that the Merromone editional staff printed the thing they did, because they should realize the needs over here, even though this "host soldies" over here decent seem to, While he listened for things which he opined were musically "wrong;" he failed to hear the most important sound that can possibly come out on teach encoerate—the sounds of thousands of Cli reacting with an ear-plitting, almost the sound to thousands of Cli reacting with an ear-plitting, almost if it doesn't happened to be for Meteromone, "and for us, Protcher, even fit if doesn't happened to be for Meteromone."

What they print about any civilian band of mine is O.K. with me, and they are certainly entitled to print anything they like without my taking any action to defend my position, but when they take cracks at a wonderful bunch of GI musicians who are doing a great job, that's too much.

much...

I am so firmly convinced that these boys over here ARE great that, should I have a band after the war, and should any of them desire a job, I would gladly give it to him regardless of his musical proficiencies.

Unfortunately Glenn never had a chance to give any of his men any Joh after the war. On the afternoon of December 15 he set out in a small plane over the English Channelt to set up arrangements for bis band's arrival in Paris a few days later. The plane took off, and neither it nor any of its three occupants were ever heard from again.

During the weeks and months that followed, all kinds of reports were circulated about the flight. But, "regardless of all the rumors," Don Haynes wrote me a few months later, "there's been no trace of Glenn, the other passenger [a colonel in the Air Forces], the pilot, or the plane since that foggy afternoon I alone saw them off.

"Glenn took the trip that I was to make—decided to the day before—and as I bad made all the arrangements, it only necessitated canceling the orders that had been cut for me, and getting orders cut for him. I brought the outfit over three days later (after having been 'weathered in' for two days), only to find that Glenn had not arrived. Our rin was uneveraful but not hie."

only to find that Glenn had not arrived. Our trip was uneventful, but not his." Jerry Gray recently stated that he, too, was supposed to have gone on the same trip. "Glenn was in my room the night before and asked me if I'd like to go. But I bad caught a pretty bad cold, and they decided maybe I'd better come over a few days later with the rest of the men."

The exact fate of Gienn and the plane will unadoubtedly never be known. There is even a chance that it may have been shot down not by the enemy but by our own ack-ack, because the three men took off informatily, on an unchastered flight, one that could quite conceivably have had no clearance of any sort, under weather constitutions that stone of the AAF

transport planes were flying.
Why Giena, who had a real fear of planes, decided to risk a trip under
why Giena, who had a real fear of planes, decided to risk a trip under
such advence conditions has never been determined. He was, of course, strictly
a de-al-quorated gray, which could have accounted for this taking Haynor's
place at the last moment. But he was also a rather frustrated man in those
days, because, just as he had to unarred so much red tape to get his unit
from New Haven to England, so was he experiencing the same sort of trouble
in trying to get his men closer to the fighting front, where he wanted to be,

in trying to get his men closer to the lighting front, where he wanted to be. It's quite probable that taking off was not Glean's idea. Those of us who had known him well during his civilian years had never found him to be in the least reckless. But it's entirely possible that the Glean Miller at the airfield was not the same Glean Miller we bad grown to know; that this Glean Miller, we frustrated, impatient and harried, may have been in no frame of mind to turn down any dare to fly that could easily have been tossed bis way on that foggy afternoon.

But we'll never know for sure

Meanwhile, after its arrival in Paris, the band carried on as best it could. But the job grew more difficult. Glenn bad always been the "complext" leader, spiritually as well as musically. Haynes, assisted by Dudley, who was especially well liked, took over as administrative head. Jerry Gray conducted the large orchextra. Ray McKilnely letter dance band. Mel Powell based of small juzz group; George Cokare a string unit. Johnny Desmond, featured often, gained great propularity and a reputation as "The Creamer."

It was McKinley who, according to many of the men, eventually merapid as the outfile new spiritual leafer. It was to him that they locked whenever things get roughest. Like Clemn, Ray found ways of cutting through official uniteract or inefficiency. For example, there was the time when all routine attempts to get the band some much-needed wood to heat its bitter-oold quarters had falled, Anda, when an important general came up to Ray at an officer' dance and saked in a routine manner how everything was point, and the proceeding the control of the proceeding the control of the proceeding the proceeding the proceeding to the proceeding the control of the proceeding the proce

stronger soon aurers to too the quarters think spring!

The band, originally scheduled to remain on the Continent for six weeks, made such an impression that it styred for six months instead. A review of its rediction of the control of the contro

Major Miller with Sergeant Ray McKinley,

who took over the dance band, and Sergeant Mel Powell, who headed the jazz group



Quite obviously the band had done one helluva job-just as Glenn Miller bad intended it to do.

When the men returned in July, too late to participate in a nationwide Glenn Miller Day, they were granted a thirty-day furlough. There was some discussion of assigning the band other tasks, but some of the men had already applied for and were about to be granted their discharge. They made one major

appearance as a unit in Washington, D.C., at a special function. Then the group slowly disbanded.

Many of the newly activated civilians were reassembled at Don Havnes's behest, and with the blessings of Helen Miller, for an engagement at New York's Capitol Theater. Tex Beneke, who had been recently discharged from the Navy, was engaged by the Miller estate to front the band.

It was called "The Glenn Miller Band with Tex Beneke," and its date at the Capitol, was, according to my March, 1946, review "a smart affair-slick strings, powerful brass, a well-blended, rhythmic sax section, plus, of course, the well-known clarinet lead, a rhythm section that jumps and a handful of entertaining singers-all presided over with fine taste by Tex Beneke. Glenn's discovery and pet sideman."

The band did great for a while-for the first and possibly the second time around. But it was not a well-run outfit. Tex, attractive as he was, was not a leader of men. He seemed indefinite and unsure of himself, possibly because he knew too well that he actually was leader in name only. The real leader was Miller's sidekick Don Haynes.

Now Haynes was excellent at selling bands, but he was not a musician and he had less musical know-how than Beneke and hardly a fraction of the musical wisdom, intuition, imagination and experience of a Glenn Miller. Tex began to complain vehemently. He felt, as many others did, that the band should be doing more than just standing still. Glenn, he was sure, would bave tried new things in a new world. But Haynes and Eli Oberstein, who recorded the band for Victor, kept telling him, he insisted to play just the way the band had always been playing.

It didn't work

Without a single, knowing leader empowered to make policy decisions, the band began to disintegrate. Eventually the Miller estate and Tex split.

and Beneke went ahead on his own, with no official Glenn Miller connections. But the Miller music continued to flow forth-by popular demand-via RCA Victor's continual reissuing of records that Glenn had made years before. And so, inspired by such sales, several other leaders began to emulate the Miller sound: Ralph Flanagan, who had never been associated with the hand-Ray Anthony, who had played in it for several months; and Jerry Gray, who had written so many of its arrangements.

Including Beneke's, four such bands were simultaneously trying to cash in on the Miller sound. Teddy Powell, one of the most sensitive, if not always the most articulate of bandleaders, reflected the feeling of many who were disturbed by such hold intrusions. "You know," he told me quite seriously. "if Glenn Miller were alive today, he'd be turning over in his grave!" Awakened, no doubt, by the scavengers pecking away at his tombstone!

Eventually, in 1956, the official Glenn Miller band was revived when Helen Miller and David McKay, the lawyer in charge of the Miller estate, selected Ray McKinley, a long-time Miller friend and associate, to re-form and lead a new group. Theirs was a smart move, one that was to bring back a great deal

of interest in and respect for the music of Glenn Miller.

For almost a decade Ray led the band throughout America and through various other parts of the world. While retaining much of the Miller sound (Ray could never play a date without having to trot out at least a dozen of the old band's biggest hits), he also indjected new spirit and discipline into the outfit, while at the same time giving it the benefit of his musical wit, knowhow and experience. Giron would have been proud of him.

After almost ten years of traveling with the band, McKinley hung up his baton. With the style focused so strongly on the clarinet, the Miller estate decided to invite one of the world's greatest clarinetists, Buddy DePranco, to front the band. He accepted, staying on until January, 1974, when he was acceeded by Peanuts Hocko, the clarinet star of the Miller AAP band.

People have often wendered—many times out load—what Miller might be doing if he were with a scloy, "All Dulley fold me some yars ago that Gleen hald told him in Europe that he had been making broad and exciting pain. He wanted to expand his operations after the war to include more than just leading a band. He would publish range on a surger what he may part leading a band. He would publish range on a surger what he the term of the people of the people of the people of the people of the screed the field of radio production, in which he had does no well in the States, and overeas as head of his AAF unit. Optic conceivably he would have gone into recording and television production as well.

For Glean Miller was never a man who would or could stand still. Beneath that serene but stern exterior their whiteld an active, probing, intelligent mind—one that understood so well and respected so much all that was good in music and in human beings—the mind of a strong but sensitive man who had accomplished so much in such a comparatively short time, and who almost certainly would have accomplished so much more—if he had only been given the chance.



Vaughn Monroe

VAUGHN MONROE was one of the most romantic-looking leaders of the big hand era. A large, handsome man with a great smile, he still managed to project a hashful, little boy image that appealed not only to the teen-agers of the mid-forties but also to their older sisters, their mothers and even their grandmothers.

The band itself was never hrilliant, even though it improved greatly after its big-time debut at the Meadowbrook in the spring of 1941. In a review headed "Monroe More Impressive Than His band," I pointed out that

"The Rapid Rise of Vaughn Monroe," or "A Press Agent's Dream," is certainly the current phenomenon of dancebandom. Seldom has any band come up so quickly, and clicked so heavily with the audiences it has had to face.

The primary cause is obvious. For, despite all managerial push and tremendous pressure from press agents, the group would never have had a chance to score so brilliantly were it not for that one cause—Vaughn Monroe himself.

Here is a dynamic personality, It's around him, not his hand, that the pirfs flock. It's when they hear his woice, not his hands playing, that they go girlishly ga-ga. His smile sends romantic, not musical, shivers down spines that are just beginning to barden. Here is the modern generation's Rudy Vallee. [A better and more modern comparison: he was the Robert Goulet of his day.]

The review found the hand dull, except for a seventeen-year-old trumpet find named Bohly Nichols, a very good girl singer named Marylin Duke and a comic vocalist named Ziggy Talent. "But were it to stand strictly upon its own musical merits, chances are it never would have done hetter than remain a territorial favortie."

Vaughn's hand had been a smash his in the Boston area when Willard Alexander hrough it to New York to build it into a national attraction. Vaughn had been performing as quite a respectable trumpeter, an instrument on which be began to concentrate during the Depression, when lack of funds curtailed his operatie coaching and ambitions.

Vaughn's singing was always a bone of contention among those who heard it. The girks, of course, loved it. His costeris thought it was magnificent. But the critics, almost to a man, felt different. "He is a bartione who tries too often to sing base with tener accents," wrote Barry Ulanov. I was one caustic, pointing out that if Monree would only open his mouth a little more, less of the sound would be forced to come out his now.

My lack of appreciation of his singing (opera singers and even would-be opera singers take their voices quite seriously) made it difficult for me to get to know Monroe more than perfunctorily. This, I was told by those close to him, was my loss, and I believe they were probably right. Barbara flodgkins once described him, after an interview, as "one of the most polite, pleasant and peaceful citizens in the music business—a very normal person in a very crazy world."



In that interview, Monroe revealed his bandleading philosophy, "The bad business," he stated, "sin't an artistic thing, it's a beniess." Could name four or five bands that aren't doing very well today because they don't do what people and for, I can't feel sorry for them. You've got to justify what you're doing; you can't fool a promoter more than once or twice. And you've got to be right in there working all the time."

"In there working all the time" is precisely what Vaughn did after be brought his band to New York. He must have known that the group wasn't as great as his press agents made it out to be, for during the first six months he made eight important personnel changes. He also hired for a time a fine

lead trombonist and arranger. His name: Ray Conniff.

Much of the hand's musical emphasis was on singing—not celly on Vaughn't, which contituded to improve, but also on that of his groups—the Murphy Sisters, the Moonmakis ("Moreco" and "Moonmands" were alliterative; besides, the band had a theme called "Racing with the Moon")—and, at one time, that of a whole bund ho his musicians who also sang—few of them well. For a while the band gave the impression, according to one critic, of performing like "a kind of legitimaticed Sammy Kape".

The end of the big band era by no means meant the end of Vaughn Monroe.

If anything, his band, built as it was around so much singing, grew more popular than ever, while so many other, more instrumentally oriented outfits

lost ground drastically.

Moreo became very big on radio, especially via his Cannel Cigarettee commercials. He centinead to hand handel beautifully. His recordingly can selling well, built, as they were, around his voice—a situation that did not make him completely happy. "Door! think! I like the last of making all other words records," he revealed. "We have plenty of good jazzmen in the band Tell like to do some instruments. But Victor tells me to keep right on all Tell like to do some instruments. But Victor tells me to keep right on

singing."

And or right on singing he did—not only or Viotor records, but also or healful of the RGA organization when the became the minumical corporation's star image on its long series of RGA television commercials. Eventually valught Morroe's Oechstart disappeared completely from the seems. But Vaught continued to sing, opening his mouth perhaps a bit more widely. Vaught continued to sing, opening his mouth perhaps a bit more widely. Vaught continued to sing, opening his mouth perhaps a bit more widely starling less to sound operatic, but abovey procleging the personality of a sold, fairly musical and well-respected citizes. By the end of the sixties, be was spending most of the sine in his Pordida hour. It has swit in during a was spending most of the sine in his Pordida hour. It has swit had to me be "Vod" public appearance in the early severation, and to me be because Vaught deck of MW 23, 1947, after a latingrin library.

× Russ Morgan

"I WANT to retire as quickly as possible, before the music business gets me. If I were given a million dollars tomorrow, I would not only retire, I would get lost."

That was Russ Morgan talking—not this year, not last year, but all the way back in 1936 at a time when he was in New York leading one of the better musical bands. He had already put in more years in music than almost any of the other name bandleaders around, in face!, it were a musician had paid his dues, it was this husky, garrulous, talented former coal miner from Pennsylvania.

Morgan is best remembered for his trombone playing, especially for that identifiable, much-too-comy-for-his-talents "wah-wah" style. It was a trick he had come across while playing in Freddy Martin's band, a trick that he was smart enough to realize could probably bring him more money than anything he had previously done in music.

And he had done a lot. He had started early as a pianist, had broken his arm and, in order to get back strength in the limb, had taken up the slide

trombone. He also played sax, guitar, vibes and organ,

When he was only twenty-one, he had been arranging for John Philip Sousa and Victori Herbert. Later he had become a member of the Dertoit Symphony, arranger and trombonist in the famed Jean Goldkette Orchestra, musical director of radio station WAY'z in Dertoit, recording director of the American Record Company (Brunswick was its big label), an NBC staff conductor and finally musical head of the Lifebows and Philip Morris radio series.

With such a background it was little wonder that the band he led in 1936 at New York's Bilmore Heled was a good one. Its mass was sort, loose, early-going, well-blended and had an infectious, light lift, it played a batch of excellent arrangements by Morgan, but it did have one obvious failing: it was poorly routined. "At times this [condition]," noted my review, "tends to approach the richicolous, for, after all, the entire hand should at least have the same conception of what chours of what tune is coming next in what key!"

On location, Morgan, who had a wide sense of humor and like his closer.

On location, Morgan, who had a wild sense of humor and, like his close friend Joe Venuti, dug practical jokes, may have played it loose. But when it

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came to more important husiness it was a different matter. "He wouldn't stand for carelessness," emphasizes Mit Galder, who supervised Morgan's recordings in the ferries and fiftie. "He'd yell at the gays when they made mattakes, and l'd say ahout 25 per cent of it was kidding that 75 per cent was doubt serious." In Solaber's further contention that Morgan, who had 'so much soul and metody in him, should have gone into the studies and hecome a conductor there. He certainly had all the necessary equipment."

But so long as Russ was staying in music, he wanted to he seen and heard. There was in him a certain happy, humny streak that came our most obviously in his constant desire to sing. He really didn't have much of a voice, hut he had a style and he knew born and season out of lyrics. And, of course, he could also draw people's attention with that tromhone "wall-waln" estimated.

Morgan always had a good feeling for what the public wanted. Those musicians who thought he was burying a superior talent heneath commercial gimmicks may have heen distressed, but it paid off for him. This was especially true in his songwriting. His tunes weren't startfingly inventive, but he surely did reach the average listener with originals like "Does Your Heart Beat for



Russ Morgan

Me?," "Somebody Else Is Taking My Place," "You're Nobody Till Somebody Loves You," and "So Tired," which he made into a hit record as late as 1948. The post-big band years were good ones for Morgan; in fact, at one time he had four recordings among the Top Ten: "So Tired," "Cruising Down the

River," "Sunflower" and "Forever and Ever." On the last selection he uncovered a vocal quartet that was just starting out and that later became famous as the Ames Brothers.

Russ was undoubtedly even more thrilled some years later when two other brothers joined his band: his own two sons, Jack and David, who played trombone and guitar. With his kids around he could have been thinking in terms of either of two big hits, "Somebody Else Is Taking My Place" or "Forever and Ever." How about "So Tired"? Never! Russ Morgan, who thirty years earlier had talked about retiring "before the music business gets me," had obviously been "gotten." And his interest in music and his sons continued right to the end, to August 8, 1969, when his heart beat no more.

Ozzie Nelson

TELL your teen-age kids that both Ozzie and Harriet Nelson were much better singers than their son Ricky ever was, and they're likely to look at you scornfully and mutter, "What's the matter with you—are you some kind of nut or something?"

Well, maybe you are—to them. But just about anyone who spent much time listening to Ozzie Nelson and His Orchestra will attest that two of the most musical and attractive band singers of the early and mid-thirties were Ozzie Nelson and his girl singer, Harriet Hilliard.

The bond itself was musical, well disciplined but quite unexciting. Its leader was a pleasant, passive part—intelligent, articulate with a sort of subducd, rub-rub collegiate manner. He had been graduated from Rutgers University, where he played on the football and lacroses teams and had sown and boxed. From three he had gone to New Jersey Law School and might have settled down at the bar if his band bader't become such a big hit. It made it first impression antionity when it played at Glen Island Casin.

for the 1932 summer season. I first heard it in 1935 at the New Yorker Hotel and Gound it an exceptionally pleasant and musicianly, if never very inspiritouslift. It featured two piance, a rich, warm brass team and a full-bodied sax section that concentrated a great deal on the lower register, thereby enriching the band's ensembles.

Ozzie, whose real name is Oswald George Nelson, married Harriet Hilliard on October 8, 1935. I remember her as an exceptionally pretty and otherming girl who sang very well. She and Ozzie sang numerous duets, often filled with lovey-dovey bits of light humour. Thuse duets were more effective than those Ozzie sang in later years with such successors of Harriet's as Shirley Llowd and Rosannen Sucvers.

Ozzie himself sang in a slightly hip Rudy Vallee manner. His sound was just as nasal, his phrasing more musical, his style just as relaxed. Falling asleep in the middle of a Nelson vocal chorus was by no means an impossibility. Sometimes I wondered if Ozzie would ever do it himself.

The last time I beard the band was late in 1941 in California, and I wasn't surprised to find that it hadn't changed much. Ozzie, it seems, was 278



Ozzie and Harries (early 1939's style)

always playing it safe. "If you're looking for a quiet, comfortable evening, bordering very much on the Babbitt," I wrote, "you couldn't find a more suitable organization. It produces staid, stereotyped music that'll never hurt anybody and never do anybody much good, including Mr. Nelson."

Everything the band did it did well, but it did little but play middle tempos that featured full ensembles with a good blend, good plrassing, good intonation and, very infrequently, an individual solo. Perhapse the best tipodl' was the change that had come over trumpeter Bo Ashford, who, in 1935, had played some exceedingly impressive Beichrechecklie ize zer beness. By 1941 1805 playing had become just plain dull as he stude very close to the moledy, sentingly afraid of starting arones, enfordeding, perhaps, his leader.

Eventually, of course, as most of us know, Ozzie drifted more and more into the Hollywood picture, achieving his greatest fame as headman and producer of his long-lived "Ozzie and Harriet" TV series.

An aside to viewers who never knew Ozzie: he's really much brighter than the show ever lets him appear.

Red Nichols

MOST poole remember Red Nichols as leader of the Five Pernics, an exceptionally good, lovely organized and totally impermenent zero group that included at various time such stars as Benny Good and Carpethan that included at various time such stars as Benny Good and Carpethan Carpethan

Nichols played a very meledie-sounding cornet in a disieland sort of usp, the readily admitted BR Belieferdecks's inflaence, and he did a poof job of playing that style. Perhaps he wasn't as startifingly creative as the men he featured, but his role was cqually important. "I was the businessman in the group," he pointed out.

When the big band era got underway, Red baid afready migrated into radio.

and the state of t

When so many of the stars who had played for Nichels were leading their highly successful bands in the very late fatries, Rod, whom most of us had relegated pretty much to the past, suddenly burst upon the scene with a tremendeasly impressive big hand composed of a bathe of young, eager, well-trained musicians. Its style was primarily discland; its sound a mitture of the bands of Bob Crosby and Will Bradley.

I first heard his new band early in 1940 at the Famous Door, where it made its New York debut. It was an exciting outfit ("The Surprise of 1940," I

called it) that featured a driving pianist, Billy Maxted, who wrote many of the arrangements; a fine, relaxed drummer, Harry Jaeger, who also sang; a brilliant clarinetist named Henli Beau, who eventually was starred with Tommy Dorsey; and an emotional singer with an uncontrollable vibrato, Bill Damell.

And, of course, there was Nichols, whose relaxed, gentlemanly horn hlowing must have seemed almost like a novelty to the hig band fans, most of whom had been weaned on the more aggressive, hlaring styles of Harry James, Bunny Berigan, Ziggy Elman and the rest of the spectacular stylists

featured with the era's ton swine bands

This edition of the Nichols band recorded several fine sides for Bluedric (Proce Batterly) was an especially good example of its sophisticated, often hamorous approach to disclared juzz) but then hegen fading from the scene. When I heard it again, about a year little, it was playing in Boston with an entirely different personnel, and Red, who had scened to relaxed and staffted in front of the hand at the Faurous Dorn, was trying to short his new set for the staff of the power of the staff of the staff of the staff of the staff of the Power Bonks, who did little more than sound like Web Bonks Belaze—quite a switch for a man who had made a name for himself starring only the hest in music!



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Nichols gove up leading a big band aborty thereafter. For a white he piped with Gleen formy and the Casa Lorm Corbestra, the presented down on the West Coust leading a small juzz group. Possibly not much more settled down on the West Coust leading a small juzz group. Possibly not much more settled down on the West Lorentz and the life. Called The Pire Pornier, it featured that the settle of the life. Called The Pire Pornier, it featured to the life of the life. Called The Pire Pornier, it featured to the life of the life of the life. Called The Pire Pornier, it featured of others. It emphasized sectionnessably, concentrating a good deal on Ready and the life of the life. The life of the life on the life of the life o

in his part.

But the movie helped Nichols tremendously, Soon he was hack leading his Pennies again, playing many of the country's leading supper clubs. When I hast saw him in 1962, he seemed to he a very happy man, delighted to he back hilowing his tasty horn, a horn that was stilled shortly thereafter when Red Nichols nasard oneacefully away.

Ray Noble

OVER in England during the early thirties, Ray Noble was leading one of the greatest sweet bands of all time. But it wasn't really his, its musicians were actually members of other leading London orbestras, many of them from Lew Stone's band, who would assemble in a studio to record for Noble. Their job completed, the British all-stars would return to their home unit

They produced some notable dance music, excellently recorded and exquisitely played, that included several lovely ballads written by Noble: "The Very Thought of You," "By the Fireside," "Love is the Sweetest Tbing" and Crow Locked Out." The records became bia in America, creating a demand for personal appearance here. And so, late in 1934, Ray survived on these But this time to didn't cransite condre all-star bond Issued, be it Glora Dut this time to didn't cransite condre all-star bond Issued, be it Glora

Miller do it, the theory being that the man who had already put together bands for Smith Ballew and the Dorsey Brothers would know just where to

find the right musicians. Which is precisely what Miller did. He selected Chartie Spivak and Peewee Erwin as trumpets. He picked Will Bradley (then known as Willser Schwischentze) as he follow temborast. He created a sax section that included the famous Chicago tenor man led Perenna, and a young Long Island clarinesis of homey Mine; who was to pair great raine in Tommy Dorrey's band latter on For the rhythm section he dosec Claude Thershill in passan, George's hand the properties of the properties of the section of the color of the properties of the wanted in the band. Noble had brought along two computations be wanted in the band. One was his fashly though not very weiging dirument-manage, all Harty. The other was his vocalist, Al Bowlty, who had already attained a large following in this country of his encotional but always musicalny signals.

Noble was baving difficulties with the American musicians' union when he arrived, so he went out to California to write songs while he waited for the problem to be settled. When it was, he turned to New York to front the band that Miller had out together for him.

Thanks to Glenn's work, plus Noble's good musical taste, it turned out to be a superbly musical outfit. But it wasn't an especially relaxed group,



The Ray Noble orchestra in the Rainbow Room
Front row: Al Bowlly, Fritz Prospero, Nick Pitani, Danny D'Andrea,
George Van Eant, Claude Thornbill

Second row: Glenn Miller, Wilbur Schwitchenberg, Charlie Spivak, Peewee Erwin.

Jimmy Cannon, Johnny Mince, Milt Yaner, Bud Freeman Back row: Bill Harty and Delmar Kanlon

because several of the musicians appeared to admire and trust Miller more than they did Noble and Harty. Thus an unpleasant uneasiness often pervaded the band.

Noble, according to Will Bradley, tended to stand somewhat in swe of all these great, established musicians. Says Will, "I remember one night when I wan't feeling too good, and on a radio broadcast I went for a high last not on an arrangement—I think it was high D. I missed it. Only air came out. I ried again. Again only air." But apparently Noble respected Bradley's ability so much that, instead of blowing his stack, he merely syntiered incrediously, "I say, oi' boy, did you lose one of your relatives?"

Mistakes and missed notes were rather rare in this hand. Both Noble and Miller were musical perfectionists, and they'd reheasen numbers constantly and carefully. They were especially finicky about what the hand did on its recording dates, spending hours to make sure that it achieved exactly the right sound and effects. In fact, there was one date with which they were so disastisfied that they seranged everything they'd recorded on it.

The American records, though never as well recorded as those the band hand and in England (the latter were considered the best recorded sides of the early thirties), did offer something that the earlier records lacked. This was good jaz, with arrangements by Miller and performances by solicits Freeman, Mines, Ferina, Van Eppe, Thorbillal and, occasionally, by Miller himself. Two sides especially, "Way Down Yonder in New Orleans" and "Dilmah," projected some very satisfactory jazz sounds.

But the band's forte remained ballads, with special emphasis on Al Bowlly's

singing. He had a particularly persuasive way of crooning—ooft, intimate, sexty, complete with a charming South African accest, which came across especially well on such Noble recording as "Yours Truly Is Truly Yours" and Rayly own song. "The Touch of Your Lips." When All Hei Iate in 1930 to return to England, the orchestra lost much of its musical identity, And when Boodly was kilded during an air raid on London, in April, 1941 (the proported) kept on singing to calm the frightened patrons), music and the world lost a truly nice man.

truly nice main. Nother cocasionally also sang, in a talking manner, contributing some droll foolibiness to the proceedings. Seemingly both vague and charming, he leads that the proceeding seeming the more who never quite got the grid bearing t

The hand played in New York's swankiest spot, the Rainhow Room, "skrty-five stories near the stars," as the announcers used to say, located atop the RCA building at Radio City. Its schedule was a rough one—from 9 P.M. until 3 A.M. seven nights a week.

Once in a while, when business was slow, the men could get off earlier, on one particular right after they'd been dismissed at two intends of three, and were already changing into their clothes down on the sixty-fourth floor, and were already changing into their clothes down on the sixty-fourth floor, Bill Harry came in an admonunced that an important customer had arrived and that the hand was wanted back to play the last boar. So the men put on give the observation of the sixty of

Obviously, the job was beginning to get some of the men down.

The important customer who caught Thornhill with his pants down—or off—was Nelson Rockefeller, later Governor of New York. It's interesting to note that the Rockefeller family continued for the next twenty years to be good friends and admirers of—no, nor Ray Nohle, but of Claude Thornhill. (There must be some kind off moral here somewhere!)

Thornhall and quite a number of the stars began drifting sway from the underlying 150, and by the time Noble closed his record assens at the Rainbow Room, much of the Brilliant musicionishy had thisperson. In the Glowing year, effect some angry exchanges with their musicionish, Rey, along with his sidekick Bill Harry, migrated to Hollywood, where Rey began every successful ereurie in railo as musicid director and storge on the Edgar Bergers series. He continued to write music, but evanually left America to settle down, supposely forever, on the lafe of Every. But apparently Californis's call was too potent and around 1570 he returned to live in Santa Burlars with his memories and his cops and recording revisible.

Red Norvo

FOR real listening thellis, few bands could match the one that Red Norwork fronted during the full of 1936. It was early a small band, ten musiciants Red, and it wasn't a very famous one then. But the vay it away fin its such sale, magnifectely musical way, insinnating rather than blasting itself into one's consciousness, gave me one of the most remarkable and satisfying listenine excremences. I have ever few.

I use the word "fed;" ruprosely, because this was a band with an underplaying ensuious as well as munical appoil, thilds swing bands that overpowered its listeners, this one underplayed its music, injecting into its unique Eddie souter scores a trendenous bus studious excitement—the sort of excitement one experiences not during the cultimation of something great but in antiplation of something great. It would wrige so bubly and so softly and so charmingly through chorus after chorus of exquisite soles and light, moving enembles, shows pitterating to cure yeth whe looking the listener measurement, and all all one lists, when he was about ready to secure "Let me up't" it would being off into one of its cultilarium guided climaxes. There was never a



Featured, naturally, was Norvo himself, a magnificent xylopbonist of exquisite taste, with a volatile, smoldering rhythmic beat, a great ear, a remarkably deft touch and pixic-ish sense of humor, plus an ability to keep his playing always attuned to the times. He was great in those days, he had been great before those days, and he is great today. Of all the musicians in jazz he has remained for me, through the years, the most satisfying of them all: in short, he remains my favorite of all jazz musicians.

The band that I went to hear for several nights in a row during its debut at the Syracuse (New York) Hotel was far ahead of its time. The room in which it played was small and intimate, well suited to Norvo's soft, simmering style. But alas, there were very few such rooms that set it off so well. Within a few months, as more and more ballroom and nightclub managers kept wondering aloud, "Hey, can't youse guys play no louder?" the band's unique, warm, soft, subtle charm began to disappear.

Underplaying had always been part of Norvo's style, way back when be had appeared as a soloist with Paul Whiteman and later, in 1935, when I first heard him at the Famous Door in New York with a sextet that swung correcously even without drums. Dave Barbour played guitar in that group. Stewie Pletcher was the trumpet, and Tony Zimmers, soon to be replaced by Herbie Haymer, played tenor sax, Pete Peterson, who stayed with Norvo longer than any other musician, was the bassist.

The big ten-piece band that too few of us heard in Syracuse was actually an extension of the sextet. During its long stay at Chicago's Blackhawk Restaurant, it began to gain national recognition. For a while it was able to retain its soft, swineine ways. But the Blackhawk was a hie room, and gradually the band was forced to blow more blatantly and obviously for the larger and generally squarer customers. "Red is offering," I wrote rather sadly in 1937, "more and more slam-bang arrangements with much gusto and forte."

In Syracuse the band had featured a very attractive young singer named Nancy Flake, who later married Red's drummer, Moe Purtill. But during that engagement Mildred Bailey, Red's wife and one of the truly great singers of all time, came up to visit, and shortly thereafter she took Nancy's place. From then on Red and Mildred were billed as "Mr. and Mrs. Swine."

Mildred changed the character of the band somewhat. A warm, witty often charming, sometimes alarming extrovert, she provided the group with a flash and musical excitement it had never known before. There is absolutely no denving that more than any other element ber great singing and showmanly finesse were responsible for the band's commercial success.

But Mildred, an extremely overweight woman (although she had, I noticed, two of the most beautifully shaped ankles and tiniest feet I've ever seen). was not always easy to get along with. Tremendously talented, with a fantastic musical ear, she was, nevertheless, unbappily insecure. As a result she often asserted herself too emphatically, creating tensions that were anathema for a band that relied so much on a relaxed approach.

Most affected of all was Red, one of the most pleasant, unselfisb and unphony men I have ever known. Mildred could bring him way down, and when she did, Red's sensitive, outgoing personality would be stifled, and so would his and the band's musical enthusiasm.

would in also the basis we institute of the size of the room and the curry tates of some of its customers. (Once some corribal actually offered Milkords additing to using his favorities using his favorities using his favorities to distinct of size of the size of the continued to impress—despite the ridiculously small, antiquated studios it continued to impress—despite the ridiculously small, antiquated studios it continued to impress—despite the ridiculously small, antiquated studios it continued to impress—despite the ridiculously small, antiquated several outstanding intermentals, all stored by Santer-ri Wood to Amything for You." "Do You Ever Think of Mo?" and, let of all, a smoldering version of "Remember 100" and the size of all, a smoldering version of "Remember 100".

And there were also the fine sides on which Mildred sang—"It All Begins and Ends with You," "A Porter's Love Song to a Chamber Maid," "It Can Happen to Yon," "Everyone's Wenog but Me" and "Smoke Dreams," the last a rather harmonically far-out affair arranged by Sauter, with an especially difficult modulation right before the vocal, "I made is that on purpose for Mildred," Edde once revealed, "because I was mad at her then, But, you know, her car was so good that she got it on the very first run-through!"

Eddie, quiet and sky, played trumpet with the band for a while, then began to concentrate on arranging, launching a career that has for thirty years brought him scores of accolades from musicians and follow arrangers. Through home three docades he has never stopped progressing, creating many great sounds via his imaginative, unique voicings, harmonies and rhythms, while always retaining his excusitie teath.

No one was more of a Sasier fan than Mildred Bailey. "When I hear a new song," she once told me, "I immediately get a definite idea of how I want to sing it and how the entire arrangement should sound. And without fall, Eddie comes through with just the kind of an arrangement I'd been dreaming of—only better! In the sixties, another big Sasier fan, Sari Getz, was or grateful to Eddie that when he, Stan, won a coveted Grammy, he turned it over to Sasier in arrangement.

In addition to Norvo, the band had several other standout soloists. Bleeber, recently graduated from Yale, blew a far-out, often bummous trumpet, Haymer a booting but invariably tastful lenor sax; while clarinetta Hank DrAnico, whom Red had discovered when the band played Syneause, provided the most brilliant passage. And the saxes were blessed with one of the production of the production of the production of the control of the recede one of the outstanding sections of all time.

truly great lead men, Frank Simcone, whose soft, undulating alto made the reeds one of the outstanding sections of all time.

Gradually the personnel and the mood of the band began to change. When it opened at New York's Commodore Hotel early in 1938, Jerry Jerome had replaced Haymer; Goorge Wettling had come in on drums, bringing with him

some dixielandish rhythmic effects that didn't always suit the band; young Allan Hanlon, a slightly built lad with a good, strong beat (he was so excited on opening night, his first with a name band, that he fainted dead away!)



Mr. and Mrs. Swing. Tenor saxist Jerry Jerome is between trumpeters Zeke Zarchy and Jimmy Blake. Allan Hanton is the guitarist. George Wettling the drummer.

Pete Peterson the bassist.

joined on guitar; and the band took on its first boy singer, Terry Allen, one of the most musical of the era's male vocalists.

But by the following October the group had undergone even more drastic changes. Of its original personnel, only Pete Peterson remained. In discussing the "soft, subtle swing of Red Norvo," I moted then that "the 'soft' had disappeared, the 'subtle' had been minimized, and move only the 'swing' remains." 'After all, it would have been absolutely impossible for any band in which. Red Norvo plauden on to swine at least some of the tile.

A few months later, though, there was no Red Norvo band to swing or to

do anything else. While playing at the Famous Door in New York, so many of its members became ill with colds that Red was forced to disband, simply because in hon or group to field. But not everyone was sattified with Red's excuse. One trade paper insisted that Mildred's temperament had wrecked the bund, for which the publication was promptly sued for fifty thousand dollars.

This was by no means the end of Red Norvo's band. He reorganized, and during the spring and summer of 1939 played at Murray's in Tuckahoe, New York, from which he broadcast regularly. But the pay was terrible, and once again, this time amid rumors of financial problems, the band broke up

Red decided to stay in New York and study of hallinds Meanwhite, Midferd excepted a jobs in featured singer on the Camed Carwar and so series, on which Benny Goodman led the band, and from them on, except for occasional remains with Red on recordings, the great singer, with the wonderful vibrato and instalt feeling for everything good in music, continued as a single attraction, just as the hale been dong for years before; pointing her hundrards bend. Her career leasted until December 12, 1951, when atter the continued of the property of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the study of the contraction of the contraction of the contraction of the contraction of the study of the contraction of th Red came back with another ten-piece hand in the spring of 1940. This one featured two brilliant young trumpeters, Conrad Gozzo, who later led both the Herman and Kenton hrass sections, and Rusty Dedrick. It produced the same sort of soft, subtle swing that his 1936 group had—which in a world geared to the tensions of war could have accounted for its quick demise.

Late in 1941, Red organized his higgest and final dance band. There were six brass and five sexes, plus Red and a rhythm section (sixteen musicians in all.), a girt vocalist, Linda Keene, for personal appearances, and Maldred Bailey for recordings, It also had a very good arranger, Johnny Thompson. But it make just two recordings, both good ones—Flexey Bounce⁴ and "Arthur wear into felct. the Dancing in a Herry"—Better the Petrillo recording ban were jinto felct.

Red's timing couldn't have heen less fortunate. In addition to no recordings, there were increasingly fewer musicians to replace those being drafted, and fewer ways of transporting his band. So what could have been Red Norvo's most successful group never got very far off the ground.

Red went hack to a small jazz group, in which he introduced several "finish" — ritumpter Milton (Schory) Rogers, trombooties Eddle Bert, claiments Amer Sachs and, a short while later, pianies Raiph Berns. It was a frantantically exciting unit. Several of the musicians were arrangements. But only those afficienteds who caught the group on its few New York appearances ever had a chouse to hear this winging occet. (I was more fortunate, heause the pays spent two long affermoons down at my house in Greenwich Village recording about a dozen of their best works.)

Again the drift caught up with Reff's music, and so be faulty decided to let another leader of the werring. It switched from sylophene to whraphone, on which he displayed as amazingly deft touch. Then he joined Benny Goodman, and along with Benny. Touch Whene and Sam Sewart, formed one of the most designful quartets ever to grace the jazz scene. In the foltoming year, mother leader bld for and wom Refs's services, Woody Herman, for whom Neuro expanied a band within a hand, the Woodchoppers, which When the bis hout deep resided Ref outside the singer softin.

much of his time to tries. One of these was a remarkable could that include to terramodously lateral and especially expenhetic mexicines, guitarias Tal Farlow and hassist Charles Migus. Eventually Red settled down on the Vest Coust, murited Der Rogers, Showly intern, and devided this time of the contract of the country of the country of the country of the Law Vegas, where he led yet another group group and where he spent much time after Favir targed death in the castly averenties. Much low sideon he migrated to other parts of the world, but whenever he did, the continued the contract of the country of the country of the country of the startest parts of the world, but whenever he did, the continued that the country of the country of the country of the country of the startest parts of the world, but whenever he did, the continued the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the country of the startest parts of the country of the country of the cou

Tony Pastor

WHEN Artie Shaw suddenly forsook his band late in 1939, the logical man to take over the leadership was his old pal and sidekick, the band's featured singer and tenor saxist, Tony Pastor. But Tony had other ideas.

Under the new setup, the band was scheduled to turn into a cooperative diffir. If had a chance to go cut with my own band, so who needed a whole band fall of partners? Tony said recently as he revealed that CV Shribman, the fancel floation and moboder who had applied so many construction of the partner coried sum to part earlier ordered to put up fally thousand dollars so that Paster coxid sum to make the contract of the transition of the paster or the contract of the transition of the paster or the contract of the transition of the paster or the contract of the transition of the paster of the contract of the paster of the paster or the p

The Shaw-Paster friendship had began back in 1927 in Nea Haves, Concretical, where both had been nisted. Tow suthers person deter and he remmebers that "Artic used to hang around the John Cavallaro band in which I was physing—Ruby Julie payled say, too—and he'd carry ny hom down to the railroad station for me. You see, I could play a whole tone scale in those days, and I guess Artic must have thought I was a genius or contenting." Later, Paster played with the Wesleysa Serenaders, a group that included trombonis Any Wiswell, now one of RCA Victor's top recent producers, and then, along with Shaw, blow sax for Irving Auronson and his Communders and for Austin Wylle's conclusion.

When Artie formed his first permanent orchestra in the summer of 1936, he asked Tony to join him as the group's only saxophonist. There he stayed for three years. Then, when Shaw ran off to Mexico, Pastor phoned Shribman in Boston to take him up on his offer.

Within a few weeks the Pastor band was good enough to accept engagements, though bardly good enough for one of the first dates on which manager Shribman booked it. "It was a battle of music with Duke Ellington's band!" Pastor retrembles. "All we had in our books were eight special arrangements and a bunch of stocks. Soon after that, Cy booked us for nonther battle, this time with Count Basie. Now we had a nice little band, but we weren't in that leasnes!" Shribman, though, had faith in Pastor, just as he had had in Shaw, Glenn Miller, Woody Herman, Claude Thornhill, Hal McIntyre and other bands which he had backed with bookings and with cash. For the big bands, Si was, in Tony's words, "definitely the greatest aneel who ever lived."

In Iony's words, "definitely the greatest angel who ever lived."

Because of Shribbinan's support, Pastor could afford to take a lengthy engagement in the Blue Room of New York's Hotel Lincoln. "We had eighten air shots a week, so everybody could get to bear us. But the place wouldn't pay for the radio wire, so Si loaned me the forty-five thousand dollars it cost us." Eventually Pastor was able to pay it all back—out of commission.

I first hourd the band at the Licrotis and liked it. One of its greatest assets was in friendly, unpresentious approach Tony's infection, impain, placind personality, plus his good will and humon, permented the entire band, and it may be a support of the proper simple standards were Tony with his warm-locod tone comparison. The group's most administration of the property of the p

The new band had several singers in addition to Paster and MecAfee: a handsome blood named Devey Anderson, and Kay Listie, the first of several glid singers who were to grace a Paster bandstand that later showcard the opposes and very tainfield Enginel Baird, now one of the fairly top judge singers; the vivacious Virginia Matzey, now married to singer-composer Matt Demis; pertry Doleres Marte, bown married for Dimperio, an RCA Victor vice-president; and the most fanous of all Paster alumnar, Rosemary Clooney, who married Job Firers.

Rocenny unit mostly as part of the Closery Silaers. Site and her inter. Betty (the date of married—to Leith master Pagic Campo), had been recommended to Tory by bandleader Barray Rapp when they were appearing or the model-filled Whom River Tands program over Cantenniar's VLW. the Company of the Company of

The most distinctive and most commercial singer the band over featured, though, was Paster binnelf. He absways had a delightful way of enoting, a sort of let's see-how-fart-leave-p-without-p-string-my-face-shapped approach, during which he's spointh up his yes and grint though the typics of song like "Let's Do It," "Makin' Whooper," "The Confession" and "N. You're Adenthle." He freely admits that his singing style was shaped by his years of listening to one man, "My idol, Mr. Louss Armstrong, he there amphody better host thap?"



Tony

During the mid-forties, the band concentrated more on jazz, with Budd Johnson and Walter Fuller, who wrote in a modern vein, supplying most of the arrangements. "I bought eighteen thousand dollars' worth from Budd alone," Tony has said. "The band was real good then."

In addition to his own tenor, Tony was also featuring the very fine, Berigan-like trumper of his younger brother, Sal, who soon became one of the band's leading attractions and remained with the band for several years, the beginning of loving nepotism in the career of Tony Pastor, who succeeded in sustaining a bit band longer than most of his peers did.

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∡Teddy Powell

ONE of the most impressive dance bands of the mid-forties was one that too few people ever heard. The reason? The recording ban imposed by the musicians' union. The band? Teddy Powell's.

musicians' union. The band? Teddy Powell's.

Powell, a former violinist and guitarist with Abe Lyman's band and also

a successful sengwriter, emburked on his handlasding career, left in 1930. It was a flamboyant begining. A nervous, impatient, but hig herefor all of completely lovable character, he tried starting off right at the top. He bired a high-pressure press agent and some of the country's most outstanding musicians and made his big-time debut with a very green outfit at New York's Famous Door.

It was a good hand that could have nounded much better under a more knowledgable leader. But Toddy's andmission sprinting couldn't overcome this inexperience. Very much in save of his great sidemen, he kept trying to hand to please them. One report insisted that when Powell counsel off temposit for a tune he would look hopefully at guitarist. Berny Heller (one of four the present that the present the present that the present the present the present that the present that the present that the present the present the present the present the present the present

that Teddy immediately proclaimed to the world what a great band he bad, boasting that he had accomplished in six weeks what it had taken Goodman and Dorsey years to do. But poor Teddy was infor a rude asskening, for once his band hit the less hip hinterlands, nothing hoppened. "I thought with the Famous Door buildy, I'd clean up on one-nighters," he related afterward. "But I sure learned a Isaon—it can't happen that quick." In less than a ver Powell had loot thirty-five thousand dollars of his own

m less than a year Powell had lost thirty-live thousand dollars of his own money. But also in less than a year he was booked back into the Famous Door. Then one of several career tragedies hit him. A few weeks after the start of his second engagement there, the club folded. The owners had some broke.

of his second engagement there, the club folded. The owners had gone broke.

But Teddy, forever the opinist, wouldn't be deterred. If those guys couldn't
run the club, he would. He raised more cash and bought it, installing his
band as the first attraction under his management.

The second tragedy struck in October of 1941. Teddy bad built himself another good band by then, one that eschewed much of the jazz his first group had played, concentrating more on musical ballad sounds. It was, as one writer put it, "today's Isham Jones band." Metronome tabbod it "The Surprise of 1941."

Toddy was playing at the Rustic Cohin, just across the George Washington bridge in early New Jersey. One Startedy morning! was down at the printer's, putting the magazine to bed, when I received a phone call that the Rustic Chin had just burned to the growned. I mendiculty contacted Teddy at home. "Really?" he said. "You know, sombody called me a couple of back to sleen." I was just a gag so I went back to sleen."

The two of us drove out there together. What a sight! The place was totally destroyed. All the band's instruments and music had been burned. Teddy was completely crushed. The only visible evidence of anything musical was the east iron frame of the piano, which had fallen down into the cellar.

As we were standing there, a little man emerged from a car that bad just driven up. He was carrying what looked like a doctor's bag and wearing a very bewildered look. He saw us and came over. "Pardon me, gentlemen," be said, "but I'm wondering if you can help me. I'm the piano tuner. I came to tune the piano."

Fortunately for Powell, not everything was lost. In a trunk in his office he still had the original scores of all his arrangements. With the help of friends, new copies were made, and after a few months, Teddy was in business again.

This time he landed a job in another Cabin, the Log Cabin in Armonk,

Teddy Powell with the Andrews Sisters, Patti, Maxene and LaVerne, in treat of his Famous Door



New York, and there he presented one of the finest dance housed of the times. It set magnificent monods, I played consistently good music, It used a batch of fine new arrangements, many of them written by Henry Wolls, of Andry Kirk and Jimmle Lunceford fame. And it featured great solesist like Pringig Faxolo on clarinet, Jack Satterfield, who later became the first trombone player in the New York Philimmonics, and a brilliantly young just remapter manned Dick Maints. It also bad an exceptionally fine balled singer in Peggy Mann and a better-than-average boy singer in Tomour Taylor.

By this time, with the help of his band manager, Peter Dean, Powell had learned that there was much more to leading a band than merely standing in front of it—after was necessary on only to create but also to sustain mooth for dancers. Most leaders, fearful of monotony, varied their tempos as much as possible. But Teddy, when he noticed that the dancers were in a romantic mood, would play several ballads in a row. The crowds loved it. "The Surprise Band of 1941." North Barry Ulanov. This sturned into a reart band in 1942."

But the recording ban allowed few people to hear much of Teddy's outfit, most of whose members were soon swallowed by the draft. (It had recorded one novelty for Bluebird, "Serenade to a Maid," which bad created some fuss among fans and censors alike.) Teddy soon organized another group, which drey this raw opening in my January, 19.1. Metaponare mich.

It's amazing bow this Teddy Powell man does it! He's not a great arranger. He's not a great instrumentalist. He's not a great singer or showman. You couldn't call bim a great musician. And he's by no means a strict disciplinarian.

And though be's none of these, any combination of which might make for a great bandleader, he still manages to turn out dance music that for musical taste and excellence can match just about anything any of the even bigger name bands might toss your way.

A year and a half later, Powell had yet another outlit—and still another great one at that Oly vocalist Pegp Mann remained. But Teddy had uncovered several budding stars, including toner sasist Charlie Ventura and trumpeter Pete Candoli. But again, few people had an opportunity to bear the group, for it died it last long enough it omke any impressive reconfings. Teddy was soon forced to give up his band for about year, settling down in nearby Connectious, where he had an opportunity to reappraise his position.

There was no doubt about it: he had created some very musical bands. But be bad never been able to cash in on their musical worth. Wouldn't it be simpler to have a band without stars, one that didn't try to prove anything musical but instead could work steadily in hotels throughout the country?

Teddy's answer apparently was a strong "yes," because he soon bad built bimself a very good, hotel type orchestra. It had no star soloists, but it could satisfy and, in one particular instance, much to Teddy's chagrin, completely fool the customers.

Teddy Powell 397

Powell laughed when he told the story to wrize Bill Core, a tabsummed up neathly for firstartion and comparative aconyvigin the bounded him throughout his bandleading carreet. He had been appearing for a couple of months at the Roscovett Gell while Gell Zoelbarbor and his band, the percental incumbents, were touring the country. "One night, jour about closing ine," Powell related," a young couple came up to the bandstand. They explained that they had always admired my masks and during their trip from Clambad my were happy that they could finally get to see and hear me. The couple of the heart to sell them who I was, so I plant ingoed Gey's man and sent them ways happy."

Boyd Raeburn

SO FAR as musicians were concerned, one of the truly great bands of the mid-forties was Boyd Raeburn's. But so far as the public was concerned it was just another modern-sounding outlit that wasn't very good to dance to and emitted sounds that few of them could understand.

Boyd, who'd begun his career in the thirties as a mickey-mouse bundleader and by 1942 had improved to the point of feading a write pand of dishious and by 1942 had improved to the point of feadings awing hand of dishious distinction, starred impressing juzz fans in 1944 with a bright new ordin teinclands any goog of Somyn Dushian redgeses who had refused to skip long-term deals. The Boyd outfle played some startlingly good arrangements by El Finekel and electrical a based by our, eager musiciams like trampeters Somy Berman and Marky Markovint, troubbonia Teal Swope and dimunes Wood Hermal's band, telas satist [Johns Robbert all art Downboard Tomps Wood Hermal's band, telas satist [Johns Robbert] and troubbonia Tomps



Boyd and his bass sax

Peterson. Emmett Carls, the tenor saxist, who had been the ringleader of the ex-Dunhamities, also brought in a young arranger, Johnny Mandel, to contribute some scores. Carls even got Dizzy Gillsspie to sit in ocasionally Boyd himself played various saxes—first tenor, then baritone and finally

tribute some scores. Carls even got Dizzy Gillespie to sit in occasionally. Boyd himself played various saxes—first tenor, then baritone and finally the seldom-heard bass sax. He was a bright, direct, enthusiastic person, wiry and handsome, a good frontman who was respected by his musicians.

His 1944 band was ahead of the times. Perhaps the times would have caught up with the band. But before there was a chance, a fire at Palisades Amusement Park in New Jersey destroyed the band's music, some of its instruments and most of its momentum.

In 1945 Boyd organized another group and, to make sure that the times couldn't catch up to bim, he began featuring even more modern sounds. Most were Gorge Handy's, who had worked with Boyd during the latter part of 1944, after Finckel had left. The new scores entired flashes of Stravinsky, Barrick, Debusy and Ravel. To musicians such deployments on classical Modernists and Impressionists were completely dazzling. But the public was completely dazzl.

"The enthusiasm of the Rachum band," wrote Barry Ulanov, its biggest booster, in September, 1945, "matches the fervor of their leader and be imagination of their arranger... There are no limits to their imagination and their daring." Singled out for special crofits were seasies Haf McKeit, trombonit-arranger Mandel (years later he wrote "The Shadow of Your Smile") and singer Powid Allen.

Ulanov, in another burst of curberance, summed up the band's assets and liabilities several months later: "This Rarburn band is by no means a dance organization. The music in plays is designed for listening, it's modern music, cast in new molds out of classical forms and juzz rhydmas and harmonics. . This is the way music will be played from now on by the really hip and talented and profound and musically healthy." "But not," he might have added, "by the wealthy."

Soil, so many people had so much faith in Resburn, that, despite his uncommerciality, be was able to sustain for a number of years. Muschans enjoyed working for him, for his music was a challenge to them, and many willingly gave up more locative jobs to play in his hand. Reportedly, Dake Elling was to impressed with what Boyd was doing that he not only encouraged Boyd verbally but supported him financialty.

Raebum enjoyed one pont-big band era spurt in the late forties, with following Richards this time writing the advanced and again highly provocative scores. By 1950, however, Boyel and his pretty wife and vocalist, Ginny Powell, a lovely person who died in 1959, had settled down, first in New York, then in Nassua. Boyel continued to be pretty well removed from the maintenance of the pretty well removed from the maintenance of the pretty well removed from the state of the first, which ended in mid-1960 when he maintenance that the pretty of the

× Alvino Rev

"THEY'RE out to have fun and at the same time to give you a good time. As a result, you feel as if you've busted into a big family group, composed completely of kids who are just awfully happy to have you with them." Sounds like a review of the recent King Family television series, doesn't

it? Actually, it comes from my first review of the Alvino Rey band with the King Sisters, which I wrote in April, 1941, when they were playing at the Rustic Cabin in Englewood, New Jersey. Calling it "The No. 1 'Never-a-Dull-Moment' Aggregation of Dancebandom," I proceeded to laud not only its showmanship, which revolved around the Kings and two very funny but good musicians, saxist Skeets Herfurt and guitarist Dick (Ickey) Morean. but also its musicianship, especially that of Rey, Herfurt, Morgan and a young pianist who was to go on to greater things on his own, Buddy Cole,

Alvino, who could play excellent rbythm guitar, was featuring his electrified instrument, complete with glisses and Hawaiian sounds, which he used tastefully and discreetly. For the band's opening theme, he also employed a weird effect that sounded like a bunch of electrified voices. This, actually, was a gimmick, which he has steadfastly refused to reveal in technical detail, whereby Louise King, his wife, would solo into a mike that led to the amplified guitar, which, in turn, Alvino fingered so as to produce the cerie, multivoiced sound that became the band's trademark.

Rey, whose real name was Al McBurney ("I'm from Scotch-Irish ancestry and I bate Latin and Hawaiian music!"), was bright, warm, witty, and extremely well liked by his musicians. During their several months at the Rustic Cabin engagement, almost the entire band was ensconced nearby in a large house, which Alvino referred to as "The Chatcau." It, said he, "belonged to some bootleg king, but the guys in the band were only making thirty-five dollars a week, and the Sisters and I were getting only thirty, so to save the commuting money to New York, most of us lived there."

The group was a happy one, and Alvino, with his kooky sense of humor, helped keep it so. Its heavy schedule included a weekly Sunday broadcast at a ridiculous bour-twelve noon. One Sunday, some of the musicians were rudely awakened by the sound of the band's opening theme and an announcer's voice giving details about the noon broadcast. Alarmed that the show bad 400



started without them, they jumped out of bed, only to discover that Alvino had recorded the previous week's program and was playing it back full volume to awaken them.

Rev had formed the band late in 1938 when he and the King Sisters left

Hences Heist. They settled in California (the Kings came from Utah, and Lox Angeles was as of tooler than New York), where statlow RHI, aware of their reportation through the Heisth performances, suggested to Alviso that he form a studio band, Ansured of work, Alviso sent for Frank DeVol, a former saxist and arranger in Heisth's band ("Frank wrote a lot of good arrangements, but Heist never used them;) to create a new Heistry, He also suggested to his old friend, Herfurt, that he leave Tommy Doney and Join the Research of the Common Co

Alvino was quite proud of his band. It broadcast regularly and recorded the Alvino was quite proud of his band. It broadcast regularly mad recorded Barnett came from their office to bear us and said, "It's a nice band," but that no he couldn't use as. So we went abead and started to book courselses. The first big job we landed was at the Pasadena Civis Auditorium, and on the first sight, four thousand poople showed up. We were a big hit. More peoples than we realized must have been listening to our KHU broadcasts and our transcriptions."

Duly influenced, MCA then "discovered" the band and booked it into the New England territory, where nobody knew it. Business was awful. But for some inexplicable reason, the band did very well in Detroit. Hugh Mulligan, Inside the Big Bands

manager of New York's Biltmore Hotel, heard about Rey's success and booked him into his snot

"We went in with mutes in all the horns and with vellow jackets to match the color of the hotel's tablecloths. Everything was going along fine until one night somebody asked us to play some jazz. So we took out the mutes. Just

then Mulligan came roaring in and told us to get out. So from then on we started playing the kind of music we wanted to play-elsewhere!" The Biltmore engagement, though, bore fruit. On the strength of its

broadcasts the band was asked to sub at the Paramount Theater for Dinah Shore when she was ill. "We were amazed at the great response. We had no idea we would be so well accepted. But enough people had heard all those radio broadcasts from the Biltmore so that they knew us and. I guess, liked us " Soon thereafter the band opened at the Rustic Cabin, where it broadcast more than ever. "I remember one time when everybody was snowbound," Alvino has said. "We had already gone to work, but the engineer and announcer couldn't get out to do the air shot." Alvino, though, through his amplified guitaring, had learned basic electronics, enough "so that I could set up the equipment, and we did the broadcast ourselves. I turned out to be

both the engineer and announcer." The band was contracted to go back in the following winter. By then its fame and price had risen considerably, and when the Rustic Cabin was destroyed by fire, burning Rey's contract along with everything else. Alvino wasn't entirely unhappy. "It finally gave us the chance to go into Meadowbrook," a more prestigious spot, and one that didn't book bands that also played at the nearby Cabin.

In his February, 1942, review of the band at Meadowbrook, Barry Ulanov tabbed it "the finest of all show bands." He also commended it for its musicianship, drawing attention to the arrangements by Jerry Feldman, who later became more famous as Jerry Fielding

Later that year, Rev started what he called "the best band I ever had," But, like other "best bands," this one, thanks to James Caesar Petrillo's murderous ban, was never recorded. It played great arrangements by such future stars as Neal Hefti. Ray Conniff, Johnny Mandel and Billy May, and it sported many fine jazz musicions

"It was a buge band," says Rey. "I guess we wanted to outdo Stan Kenton, We had six saxes and ten brass, with four bass trumpets, and seven vocalists, including Andy Russell, who played drums with us for a while," From time to time. Rev hired some even better drummers; Don Lamond, Iry Cottler, Nick Fatool, Mel Lewis, and on records Rev used his all-time idol. Davey Tough.

In February, 1943, Alvino took a war-plant job with Vega Aircraft in Los Angeles, where he inspected radio parts for Flying Fortresses and lined up a number of factory jobs for his musicians. They worked the swing chift from 13:30 A.M. to 7 A.M. The rest of the time they were free to do what they wanted. What they wanted to do, of course, was keep the band going, and this they did through a regular weekly sustaining broadcast, soon to be followed by a commercial show, plus irregular personal appearances.

The band got better and better. May was contributing most of the arrangements, with others coming from a newcomer, Nelson Riddle, and "a kid whose father came up to San Francisco where we were playing and took him by the hand and said, 'Come on home, son.'' The "son" was George Handy, soon to develoo into one of the most rearrier arrangers of all time.

Early in 1944 the band broke up when Alvine entered the Ney; in which formed an excellent service group. Late in 1945 he was discharged and formed another band. But he toon grew discouraged, "After the war," he recently told me, "forget it. Everybody was in it for the money. The guy were always fighting. It was the boppers against the others. The fun was all eone."

Alvino today plays occasionally but spends more of his time producing records and VP shows. Looking book as this career and relocing on the comes he'd take if he had it to do all over again, he says: "I'd keep the small band, the coe with six brass, free saxes and rhythm. The big band I had later had some musical kicks, but it never did swing. The operators kept telling us we were too big and too loud, and the trumpets always kept trying to play an octave above one another."

Rey, who started off in his native Cleveland as a jazz guitarist ("I me Eddie Lang there and always idolored him"), was organally attracted to the Hawaiian sound, which he later learned to abbor, and eventually the electronic one, "after I heard Andy Sanalle najav." With Helds, Rey had developed his distinctive sound, and gradually he became recognized as the most influential of the electronic guitarists.

Recently asked how he felt about today's strange-sounding uses of an instrument be worked so bard to develop and popularize, Alvino looked skyward with an expression of helplessness mixed with embarrassment: "I don't know what to say. But," he quickly added to prove that he didn't create only monsters, "my son, Robby, is a big jazz fan. He idolfizes Charlie Mingus!"

Buddy Rich

THEY called him "Buby Traps" when he played vaudoville at the age of seven. The first time I ever saw him he was tay dancer and MC for a show on an afternoon excursion bout. The next time I saw him he was tay have a playing drums for Joo Marala's Sected in New York's Hickory House. After that it was in Bunny Berigan's band, But it was when he started making the Artic's Shaw band jump as it never had before that he really becam to thrill me.

This was Berand (Buddy) Rich, the most brilliant and dynamic drummer of all time, who soon went on to fire up the Tommy Dorsey band and to fight with just about exceptool, including in festured singer, Frank Sinatra. Buddy was always a swinger, whether it be with his sticks or his fists. "It used to be," worked both Bach in Metronome, "that you almost had to stand in line to be able to get a sock at him. He was cocky, rashly outspoken and brutally screenic."

Buddy



But oh, what native talem—as a fleet dancer, a fantastic drummer and also as an instinuating, thoroughly convincing singer. "Frank Situate once heard me singing Aren't You Glad Yoo'ne You'? at one of my band's early rebearsals, 'Buddy recalls,' Buddy recalls,' and be suggested that I sing more form.' And what was Sinarta, with whom Rich had feuded so often, doing at one of his rebearsal? He merely had so much faith in Buddy's ability that he decided to both six low whom the band had been also been als



Buddy flanked by backer Frank Sinatra and booker Sonny Werblin

The band which didn't get started until the Big Band Era was scaring its end, was an impression one when I capally it during list first maje engagement in January, 1546. It sported a batch of excellent, modern arrangements by Ef Finckel, Tal Damenon, Tark Van Laka and Billy Moore, Jr., and some fine sidemen in trombronis Farl Swape and Johany Mindel, trumpeter Low Oliss and claiments. Auron Sank (1970; Soft neglenoid Solais, Rough both and the Commission of the Commission of

For a while things went well. The band secured such choice bookings as the Palladium in Hollywood and the Hotel Sherman in Chicago. But more and more, Buddy seemed to want to play jazz. "I like ballads with a beat," he announced. But not enough people seemed to feel the same way, not only about Buddy's band in particular but about big bands in general, and after a little more than two years as a bandleader, Rich joined the touring Jazz at the Philharmonic troune.

Buddy has never coased to amoze me, and not merely as a performer (no drummer has ever matched his tripthmic fire and excitement). Osuwardly cocky and often intensely insulting, he can also be a horoughly church ing, thoughtful human being. He respects tainth that abhors phonics. His nittude toward people is as direct and sometimes as volatile as his drumming. Unpressed, he can be a delight; presed too hard, he can become a disaster.

Long after the lilig Band for has raded, various materia couple, a districtly to help them with their bands. For not other big band of more her by band of more had to help them with their bands. For not other big band of times had to fee up a crew the way Rich has. In the early fifties he joined Harry James, went back with his old boas, Tommy Dorsey, for a while, these keys had been been dearly a single season of the finally organized his own band again, a tremendously scale like the single season of the same of 150 pt and 150 pt and

Doing the very late shorte, and early seventies, Body brought in most modern-ounding arraigments, some event the ord coveringes, As a cruela, modern-ounding arraigments, some event the ord coveringes, As a cruela, be was soon discovered by many of the younger generation, with whom he became as high sources (the received a standing outsine in the levertodes rockbound Fillmore East in New York), while continuing to amaze musiciams and high band devertees with his considerably exclude goated. He tourded throughout the world, but he also found time for numerous appearances as a personality on IV List programs, nothly her Toulgig Show, with Johnny aprically of the Villa programs, nothly her Toulgig Show, with Johnny bothering bein and decke traveling began to get to him (the back began heart endises), so it aprill, 1974, he kneeded his high part begans of a sector which he based in his own night chip, "Bock" y Pince," on New York's Scond Avennee. Al least reports, Budsly was allit winging general.

, Jan Savitt

AT a time in the mid-thirries when most radio studio dance bands sounded as if they were stocked with a banch of disgranticd, disillasioned musicians, big band fans were surprised and delighted by some crisp, modern, exciting sounds coming from the studies of Philadelphia's KYW. The band: Jan Savitt and His Top Hatters.

The Top Hatters played ballads tasteduly and with feeling, and, wonders of studie wonders, they also swang via a propulsive, though somewhat restricting beat called shuffle rhythm. Built around a plano playing at double time, it was an attracting device and soon Savitt, who a few years before had not decreased he'd become a swing bandleader, was receiving offers from top spots

throughout the country.

Originally Jan had planned and pursued a corer in the classical music dict Born in Russis, the sox of a drammer in the Imperial Regimental Band of the Cars, he was, at the age of six, hailed as a child prodigy on the violin. At the age of fiftee, after his family had migrated to Amentic, he wom three scholarships for playing and conducting at the Curtis Institute in Philadolphia Symphony. A few years later he had graduated to the rank of concert master for Meastro Leoped Stochwaki.

By 1926 young Savitt had organized his own string quarter, which bore his name, and we he Philharmonic Society's Ood Metal Award, plas a fine name, and went he Philharmonic Society's Ood Metal Award, plas a consider-const radio series on CBS. Philadelphia's local network station, WCALI, was observed that his bleed place of the consideration of the properties of the third plan as its musical director, So successful were his programs there that rival station KYW offered him an even better to be consideration and their whose that Tool Barters became attracting a national audience.

My first major impression of the band was based on its early 1939 appeara ne in New York; Hotel Lincote, It was, I thought, a good band, but it played, consistently and annoyingly, too loud, as though it were trying too hard to prove to the public and to itself that it really was a swing band. Such overblowing wasn't necessary to produce good swinging sounds, a fact that Jan, who was not a pazz musician, conceivably still had to learn.

Not only was Jan talented, he was also very enthusiastic, which might have accounted for his going overboard at the start of his first major New



Bon Bon ana Savu

York engagement. However, he was also very bright, well-informed and eager to discuss his music, so that he soon learned what jazz and swing were all about. And so it wasn't long before his band settled into a much more relaxed groove.

According to Jack Hannen, the trumpeter who played with Solit for many years, the hand advays maintained an excellent spirit. The men admired and respected Jan, even though they may not always have agreed with his data above lize. And they got allow gud among themselve. "There were no factions, like the drinkers versus the nondrinkers, the way there were no factions, like the drinkers versus the nondrinkers, the way there were no factions, like the drinkers versus the nondrinkers, the way there were no faction of the second of the second of the second of the (in fact, there were very lew year. Second for the property of the another). However, Switt did have two exceptional singers, Carlotta Dale and Bos Bon.

Carlotta's was a very emotional and very musical style of singing. She was one of the few girt singers I ever heard who could sound dramatic without resorting to melodramatics. She sang with conviction and with taste and in time. She was an exceedingly attractive girl, but her beauty and career were sadly affected by a tragic accident in which she fell from a moving car driven by Savitt.

Bon Bon was the band's prime attraction. A handsome man, with a jubilant face, he had been leading his own vocal tric, The Three Keys, when Jan picked him as his featured vocalist. He was one of the first Negroes ever to work with a white band. His true name was George Tunnell, and, according to Hansen, he was articulate, intelligent and sensitive.

He and the band bod to face various racial problems that existed quite overly in those days. So that he could step in the same sorbert horist with the rest of the men, Hansen reports, Bon Bon would sign in as the band manager's wish. But that was as far as he would compromise. He was, while standing at a soch stand in the head of a Kentacky ballroom before a while standing at a soch stand in the head of a Kentacky ballroom before a point, be war ferdene service. And so, for the next two and a ball brown, Bon Bon refuned to come on stage. Only when the band played a remote broadcate of the appear to stand in an armone. The cowd immediately let out a tremendous other of welcome. But as soon as Bon Bon had done his hil for the band, off the stand he went, refeating to wing my more for the people to be band, off the stand he went, refeating to wing my more for the people

Bon Bon was featured on many Sovitt recordings, notably "It's a Wonderful World" and "Vol Vatus Gaily Sart." But of all the band's numbers most requested remained an original by arranger Johany Waston, "220 in the Books," so called because that was its number in the Savitt Hirsen's nebody could come up with a better title. So popular did the melody become that bries were eventually addor.

After several years with the band, Bon Bon returned to Philadelphia to head The Three Keys again and to enhank on a successful business cur-Jan used numerous vocalists thereafter, boys and girls, the most famous of which was a budding poung movies star who recorded several sides with the band. Her name: Gloria DeFlaven. In the latter part of his band's career, Jan made several stvitet changes,

For a whole be patterned his masic after that of the firmine Lauscricuit band, and till a good job of it, too, By 1943, when Commy Dorsey and Harry James were sporting string sections, Jan decided that he should have one slate. Blat whereas Commy and Harry led big units, Switt United hismatic to five strings plus himself. Yet so good was this small section (three men from Curtis Inmittate, nor from Darliant, with the fifth thesi fifted by vocalities for Martin), and so expertly was it used, that to discerning listeness the Switt strings sounded more improssive than those is any order drace orchesises.

In 1944 Jan increased his string section to a dozen and a half players, as he expanded his orchestra for a theater tour on which he conducted for Frank Sinatra (even in those days, Frank did things on a big scale).

Devoting much of his time to neithries on the West Coast, Sorist worked regularly for the next few years. But some the hig bands were beginning to call it quits, and chances are Jan would have, boy if he hadn't found himself need by a large tast debt, incurred, scoreding to reports, when one of his former associates absconded with the hand's tax deductions. In order to pay that debt, Jan embarded on what he hoped would be a highly uccessful onsuighers one. But late in 1948, while traveling to an engagement in Sucramento, California, it all medical. Jan switt, not per forty years old, afferded a cerebral between the properties of the case of one of the most complete musicines ever to lead a lag band came to a sudden end.

× Raymond Scott

RAYMOND SCOTT enjoyed his greatest popularity before he led his big hand. That was in 1937 when he fronted a sexteet that played regularly on CBS and made several Brunswick records of Scott originals with such titles as "Twilight in Turkey," "Dinner Music for a Pack of Hungry Cannibals, "The Toy Trumpet" and "War Dance for Wooden Indians.

The group displayed a naive cherm, which was probably appreciated more by grade school music teachers than by jazz fans and musicians. Years later Scott admitted that it "never jumped, primarily because we didn't have the musicians who knew how. They were fine studio men, but that was all."

Sooti, bright, inventive, quite intense, sometimes stubborn and often nelfconscious, at times experienced difficulty in communicating with some of his musicians on their level. He was an introvert, a dreamer, and he lowed to experiment. He included to act more like an absentanticuled codlege professor or like a member of a classical string quartet than like a leader of a "juzz" sextet.

His real name was Harry Warnow. His older brother was Mark Warnow, who led the Lucky Strike Hit Parade Orchestra for many years and helped Ray become established at CBS. There Ray made his musical home until mid-1940, when he began a series of personal appearances beading a new thirteer-piece band.

It waan't an overly impressive outfit, chiefly because getting a big group to play so many tricky passages was almost impossible. At its best, the kittenish, psteudo-jazz approach made fairly interesting listening. But as music for dancing, it was too choppy and unrelaxed.

The musicians were given little freedom, because Scott insisted upon abso-

The most has were given must recount, pecause Scott missted upon absolute accuracy. He wanted to achieve, he said at the time, "an inspired precision machine, not a mechanical one." The one time I reviewed it, I was depressed by its lack of feeling, though I had to admire Scott for his "push-button discipline."

His big band lasted a couple of years; then Ray returned to CBS and organized a new and much better sextet which was distinguished also for mixing Negro and white muscians. Originally Scott had hoped to acquire Cootie Williams and Johnny Hodges from Duke Ellingston's band (Cootie





conductor-arrangerinventor-dreamer Raymond Scott

joined Benny Goodman instead) as well as Benny Carter, but when these deals fell through he still wound up with an impressive lineup that included trumpeter Emmett Berry, saxist Jerry Jerome, planist Mel Powell and drummer Cozy Cole. Eventually Ray expanded the group, and by 1944 he was heading one of

The finest of all studio bands. Also a mixed group, it featured at one time Ben Webster on tenor sax, Les Elgart and Charlie Shavers on trumpets. Benay Morton on frombone, Tony Mottola on guitar, Israel Crosby on bass and Spoes Powell on drums. Ray drove his men hard. He was, he admitted to me later, a perfectionist,

Ray drove his men hard. He was, he admitted to the later, a perfectionist, much like one of his idols, Glenn Miller, whom Ray described as "the one great genius we have had among leaders of dance bands."

Rey made another revelatory comment at the time. "The trouble with net," he said, "is I want what I want so bady." But he continued to find it difficult to communicate with his musicians. His idol, Miller, could do it with his horn. But the plano, which Ray played—and not especially well at that—is, so far as phrasing is concerned, a much more limited instrument. And since Ray couldn't express himself very well verbally, the men sometimes began to look upon him as an executive.

But Ray knew what he wanted, even though his methods were at times considered rather peoplist. For example, he insisted that an orchestra should train mechanically, just like a foodball team, with its members practicing breathing certeries together, even studying together. Once, to implement this theory, he suggested to his entire group that they enroll for classes at the Juliliard School of Mosice. ACHEVARM, thermore Copy Cole made one of his classics and the control of the classes at the Juliliard School of Mosice. ACHEVARM, thermore Copy Cole made one of his classics of the control of the control

Ray but another pet theory, one that could have explained why some muscleans thought be wasterapy. "One often, if they can't play something right, they'll Same their leader. They try their dismostes, but then when they taked, and then they start to feel they're being needled by the leader. That's when they do not be they start to feel they're being needled by the leader. That's when they for resulting him, swearing he's the hardcatt man they're cere worked for, and eventually they railocalitie and say, 'He's crazy. Why should I try to please a crazy may."

One person who obviously learned to understand Scott was his young singing discovery, Dorothy Collins, who for quite a while liked with Ray and
his wife as a kind of "adopted daughter." But the 'daughter' soon blostomed
his wife as a kind of "adopted daughter." But the 'daughter' soon blostomed
Raymond and Dorothy me oran Recument to east Mr. Raymond Scott
Raymond and Dorothy and Raymond with the Raymond with

Some of the originals that Ray had written for his mid-forties group sounded pretty far out. So did their titles, especially one called "A Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Mong."

Come to think of it, just how crazy was this guy Raymond Scott? Who knows, maybe they'll be playing his music a few years from now over the PA system for the crew and passengers of that Rocket Express. And don't be surrorised if Raymond Scott turns out to be the pilot!

Artie Shaw

"WE'LL find an identity. Perhaps it would be fairer to say I'll find one. Sooner or later all bands that stick find an identity, and find it through their leader. All the sounds—the creative arrangements, the pop tunes and the

originals—must be channelized through the leader."

Thus spake Artie Shaw in 1040, when he was about to start another hand.

But he could just as easily have said it—and meant it—in 1936 when he formed his first group, or in 1937 when he formed his next one, or in 1940 when he formed another one, or in 1940 when he formed sulfil another one, or in 1944 when he farmed suncher of the 1943 when he farmed his Navy band, or in 1944 when he formed another civilian band, or in 1940 when he formed a bop band, or in 1953 when he put together his final group.

For Artic Shaw was a surcher, a man looking for something new, something different, something with whole he could lidently and which he could identify as his own. He was a thinker, a much deeper thinker than most bandlesders, a man concerned with and constantly analyzing his place and the place of his mustic in scotely. "If curonef," he once said, "with serciousmindedness. And I know you can take yourself too seriously. Unless you have a desire to live, to live a good deal apart from yourself, from that

overbearing self-concern, you can't play."

Artie was both serious and searching when, in 1935, foe Helbock, a nightthe owner about to stage a swing occurre, invited him to participate with a group of his own. Shaw, even then attempting to establish his own identity, but together an outflit that featured a sting quarter along with his clarinet. It made unch a great impression that Tommy Rockvell, head of Rockvell, Corket, the booksing games pith did thir new a band to compare with NGCA's Order, the booksing games pith did thir new a band to compare with NGCA's Order, the booksing games pith and the new a band to compare with NGCA's in 1936, ending his career as one of the most successful studie musicians, a career that had included physing disorgies such future rivals a Goodman, the Doneys, Bunny Bertjan, Jack Teagarden and Artie's close friend Claude Thornhill.

Shaw debuted at the Lexington Hotel late in the summer of 1936, succeeding Bob Crosby and his dixieland-styled band. Artie's, too, had a dixie-



Art Shaw

land jazz approach, which featured his clarinet, Lee Castle's trumpet and Tony Pastor's tenor sax. But the total effect was softened by the inclusion of a string quartet, resulting in what my review termed "a soothing, syrupy swing,"

Many of the arrangements were written by the hand's planist, Joe Lipman, who had recommended a fellow Bostonian to Artic to lead the strings. This was Jarry Gruy, "I didn't know what it was all about when Joe called me," Jerry recalls. "It thought I was supposed to audition for some society job, to even the suppose of t

The band had a unique sound. But it want't powerful enough to please a public that had become captivated by the more balant approaches of documan, the Derseys, Charlie Barnet, Bunny Berigan and other bunds that featured bigger and more balantip brass sections. So, early in 1937, despite some impressive recordings by "Art Shaw and Ha New Music," the atting unarted automosh was discarded.

quarter approach was discarde

"It broke my heart," says Gray. "It was such a good band." But Shaw was a realist. "I just want a good, orthodox, sock swing band," he said at the time. "Personally. if'll be a relief."

Paster, who doubled as the boy singer, and Pog La Centra, one of the finest of all gift oscilist—be had a unique, thin quality that emphasized a captivating whence—stayed on in an outfit that featured the standard three trumpers, two troubness, four saxes and four hydm. Many of the arrangements were written by tembonist Harry Rodgers, who through those early years nottributed some fine scores to the band's library. Grip continued to arrange for Shaw, while playing violin in Soany Rendi's society band. Eventually, Jerry could no longer take that kind of music and so he returned to

Meanwhile Show and his band had migrated to Boston too. They had out a batch of new sides for Brausswigt, mone of which really satisfied Artle. So he decided to settle down in the Roseland-State Ballmoon, which was owned by Si Shribman, the magnanimous and farsighted booker and manager, who proceeded to give the same sort of encouragement and assistance to Artic that he had given many other struggling vouse group.

Shaw and Gray got together again in Boston. This time Jerry stuck close to the band. One night he and Artie were discussing tunes to do and they hit upon an old Cole Porter number, "Begin the Beguine," a tune that Tony Pastor recalls the gays liked to play at jam sessions. Artie told Jerry to arrange it." If felt I had to get the attention of the dancers in the ballroom."

Peg La Centra and Shaw



Jerry explains, "and that's why I wrote that hard intro." Soon thereafter the band started to record for Bluebird, and "he first tune on its first session was its first big hit, "Begin the Beguine."

"After that it was a whole different world," points out Gray. Shaw's hroodcasis from Rosciand-State had already began to draw attention to the board. And zono came a series of such Biblichid bit sides as "Indian Love Call" (the back of "Begaine"), the swinging "Back Bay Shuffle" and "Non-Stop Flight," "Vestetdays" and Artic's mounful theme sog, "Nightamar," which, according to Pastor, was born when "Artie started modifing around one night in his hole from It is counfed by all his a nightmane, too!"

The public leved those sides, But the record many musicians still rave meabout is that of a pop tune called "Any Old Time." The reason: a superbocal by Billie Holiday, the magnificent juzz singer who sat on the Shaw handstand at Roschand-State for a lengthy period, clumping which, unfortunately, the band made few recordings. By the time the band was ready to resume recording. Billie was about to leave.

During the Roseland-State stay, Artie brought in another girl singer, a fine one who had been performing on CBS as Bonnie Blue. In reality she was Helen Forrest, and she turned out to be the most important singer the band ever had.

Helen recalls vividly and foodly the nights she sat on the bandstand with Billic. 'She was to wenderful to me,' Helen said of the great stylist whose talents she admired so tremendously. 'She was always trying to help. I can remember what he used to tell Artie: 'Why don't you let that child sing sonse more? Go ahead. And make her some more arrangements, too!' She was really a great person!'

With its records selling and its radio hroadcasts reaching millions, the Shaw and was well on its way. A Boston writer, who had faulted the hand for playing a thirty-five-minute version of the blues, accused Artie of claiming he'd be King of Swing within a year, a statement Shaw vehemently denied in a revealing letter to Metronome.

My personal craving for success and the contributions I want to make to swing music certainly do not hing upon my being crownd "King." There is room for twesty, even afty swing bands, and I say more power of the contribution of the kineson is the greatest novelate. If d have satisfaction enough if my hook were judged ascesses on its own and not on a basis of comparation. . . . and that's how I feel about my music. I want the public to recognize me, naturally, but I great play they greatest and the contribution of the con

I'd like to deny that statement [the one attributed to him by the Boston writer] because I personally would have contempt for any individual who made such a normous, hombastic announcement.

Knowing Artie as I have through the years. I'm convinced that he never made such a statement. Certainly the rivalry between him and Goodman was already building into gigantic proportions, but it was those associated with Shaw, rather than Artie himself, who were really pushing and pulling and sometimes resorting to tactics of which I'm sure he never would have approved.

This became patently clear to us at Metronome during one of our Best Swing Band contests. We had a pretty good idea of our readers' tastes, and it surprised us when all of a sudden the Shaw band pulled in a tremendous batch of votes, many of them often arriving on the same day. We became suspicious and began analylzing the ballots. When we thought we had uncovered some telling evidence, we took the questionable ballots to a handwriting expert. Sure enough, many of them were written by the same person, and almost all of those that were typewritten had been typed on the same machine. Shaw won several important contests that year, but not Metronome's

Since Goodman was already known as "The King of Swing," Shaw's men named him "The King of the Clarinet." This, of course, resulted in endless arguments among fans on both sides. In a sense, the two titles were rather accurate, for Goodman certainly was a more swinging musician than Shaw while on the other hand Artie, according to other clarinetists, drew a much bet-

ter and fuller tone from his instrument

The rivalry, the backbreaking schedule and the resultant strain were beginning to tell on the high-strung Shaw. On September 16, 1938, while battling Tommy Dorsey's band in New York, Artic suffered the first of several collapses. He was belped off the stage and rushed home to bed and a doctor's

On October 26 the band began its first big-time New York engagement. This was in the Blue Room of the Hotel Lincoln, where Tommy Dorsey had first gained recognition and where Harry James. Jan Savitt and Tony Pastor were to get their starts.

In my review of the band, I raved about its great tempos and especially its great spirit, "If Shaw can maintain that," I wrote, "he'll be swinging years

Years hence Artie and I were listening to tapes of the broadcasts be made from the Lincoln, "It's hard to realize," he remarked with both fervor and amazement, "that those guys played with such spirit!" Looking back at those times, he said, "I guess I had the healthiest attitude when I was first coming up. All I cared about was that the band sounded good to me."

Good and spirited it certainly did sound, not only to Artic but to all of us who'd crowd into the Blue Room to hear it. Much of the excitement came from the drums of young Buddy Rich, who had just replaced George Wettling. who had replaced Cliff Leeman. Though he tended in those expherent years to overplay his drums. Buddy nevertheless projected such a propulsive heat



The Arite Shaw band [138]s: saxisti Ron Pery and Les Robinson, diummer Cliff Leeman, trampeter Claude Bowen, tromboulist George Arus, saxistivoculist Tomp Peater, Shaw, trampeter Chick Peterson, planist Les Burness, tromboulist-arranger Harry Rodgers, tromboulist Russell Brown, basiste Sid Weiss, saxist Hank Fereman, trampeter Chany Best

that it inspired the other musicians to greater heights. In addition to Shaw and Pastor, who was still in the band, there were several other outstanding soloists: Georgie Auld and his kicking tenor sax; Johany Best and his lovely, Armstronq-like trumpelt, Bernie Privin and his biting trumpet; George Arus and his booting trombone and Les Jenkins with his easy, bluesy, relaxed style better the strong the strong trumper of the property of the

Helen Forrest was with the band, and so was a young Harvard graduate, belook Kitsis, who played fine piano. One agood revort followed mother, many of them outstanding show tunes: "Lover, Cense Back to Me," "My Heart Sood Sills," "Resulfs," "Bill," "The Carlosa," "Alone Topelers' and many more. ReA Vector was so happy with the bands Bluebrid sides, that when ID Oberstains, who had guided Sharler's recording career, amounted he was fearing the company to start his own time, Vietor, to instite against Artic's follow-minimum or all spew-star pricts Articles accordant to me.

Shortly thereafter in Hollywood, where the hand had gone to appear at the Pallonanz, to start work on its first most, Dazerice Go-Riga, and to continue its regular Cold Gold radio series with Robert Benelloy, Shaw collapsed again, He was rushed of the Pallonanz handstand and finio a hospital, and was reported seriously ill, "suffering," according to his lawyer-manager, Andrew Weinberger, "from a usually fatal and ruse blood disease called malignant leucopenia or aganulocytosis," For days his temperature was 105 degrees, and he was not exceeded to live. The band carried on without him. Jerry Gray conducted on its radio about from Paster took over at the Palomar. Eventually Shary returned and with him brought a bombshell. "You gays take the band," he told Gray and Pastor, "I dop't want it." According to Jerry, he and Tonyy pleaded with Artie, who finally agreed to stay on. "Artie must have felt," Jerry surmised, "that the gays weren't for him."

If Artic did feel that way, he wan't entirely wence, He knew as well as augrose that he wan't the existent man in the world to get along with. He had a fendency to look down on musicians, not for reasons of musiciansly (although he was quite a prefetionally but for their lack of intellectual interests. Artie was an avid reader, a man interested in many arts and many causes, and he lack to mingle with popels web could discourse with him on the many subjects that interested thin. This few, if any, of his sidenen intellectual most. and on parameter has more of them should creen thin as an intellectual most.

Not all his public was completely enamored of Shaw, either. Many resented his obvious aloofness as well as his several rather vitriolic outbursts about jitterbugs, annoying fans and people who didn't know much about music.

What itsed Artic especially was any intrusion on his private life, which encompassed a ruther full marial schedule and which caused one wag to suggest that after Glean Miller had completed his movie which Corbestra Wives Shaw should make one called Opchesize Leader's Wives with a cast to include Lana Turner and Ava Gardoer, both of whom he had married and divorced.

Upon its return from the West Coast, the band opened in the Café Rouge of the Hotel Pennsylvania. It sounded better than ever. And Artie began to sound off more than ever.

The night after his Pennsylvania opening I spoke with him in his room. The New York Post had recently printed an interview by Michael Mok in which Artie had teed off on litterbus

"Sure, I don't like jitterbugs," he told me. "I don't like the business angles connected with music. I can't see autograph hunters. I thought the Old Gold program was lousy for my music. And I don't like prima donna musicians."

Referring directly to the Post article, Artic continued, "Everything I said, I feel, Frankly, I'm unhappy in the music business. Maybe I don't even belong in it. I like the music—love and live it, in fact—but for me the business part plain stinks."

Shaw had gone on to point out that when he had starred his band be had been an idealist and had pictured hinsred firsing to the top while always playing only the music that appealed to him. "But it's not like that at all, playing only the music that appealed to him. "But it's not like that at all, he confessed. "They oursay gow used to love playing, we made up tunes," on the stand. Now it's all bosiness. I'm a musician, not a businessman. If I are the standard of the standa

After lambasting the Old Gold show because "it turned into a comedy show who wasn' doing the band any good," Shaw announced that henceforth he was "going to pay strict attention to music. The band's morale is still high, thank God, though there are a couple of guys who feel they're too important. That'll have to channer. No prima donnas in this hand!

"You know," he concluded, "I'm not sorry this has happened. There's been some tough publicity—in fast, I'm sick of heing asked what I really think of jitterbugs—but it puts me straight with the world. I want everybody to know that all I'm interested in is making good music. If they like it, he have it, if they don't, they can keep away from it. But let 'em concentrate on my music and not on me."

The guys in the band readily sensed their leader's touchiness. Rumors began spreading that he was going to quit. Buddy Rich jumped when an offer came from Tommy Dorsey. Tony Pastor denied stories that he was cutting out too.

Conditions grew worse. One night Artie walked off the handstand and didn't return for the rest of the evening. The band suspected that his old illness was recurring. But his doctors gave him a clean hill of health. Artie did admit to close friends that he feared his trouble was more emotional than physical. He was worried. So were they, So was his band.

Then on November 18, Artic lowered the boom. He summoned his entire hand to his hotel room and told them that of right then and there he was through. He was cutting out, going away for a long vacation, and, so far as he was concerned, the band was theirs. That night he left with Frank Nicbols, the hand's assistant manager, for Mexico.

The men held several meetings. They decided to incorporate as a group, and not privated Paster to lead them. But Tooy had already made other privaso Georgie Aulid became the new front man of an outfit that was known as "Georgie Aulid and His Artie Stabu Orchestra." Within there months, ready they couldn't make it on their own, the men took jobs with other hig name hands, and this clidit on the Artie Shaw band was own forever.

Meanwhile in Mexico City and Acapulco a restless Shaw started collecting Mexican songs, jammed with local musicians and reportedly broke a kneecap in five places. By January he was back in the United States, telling people in Hollywood that he was going to have a starty-depicee crehestar that would play concerts. He was also working on Second Chorus, the movie version of his career.

The sixty-fre-piece orchestra never materialized, but early in March, Arnie recorded with exactly half that number—thirty-two musicians plus a half for the girl singer, Pauline Byrne, who sang on three of the six sides. She did very well on "Gloomy Sunday" and "Doo't Fall Asleep," but the hits of the session were two Latteneque unes, "Adols, Margiota Lindag," which Artie had uncovered in Mexico, and "Frenesi," which hecame one of the hand's biggest his.

The orchestra had been staffed by Hollywood studio men. But when Artie decided late in the summer to resume his career as a full-time bandleader, he had to organize a permanent group. This one was a beaut.

Part of its nucleus was the sextet that became known as Artie Shaw and

His Gramery: Five (Gramery-Five was a New York elephone exchange), which included Article Adams, Fig. 1988 as New York elephone exchange), which included Article Adams, Fig. 1988 as New York elephone exchange in which included Article Adams, Gramer Article Artic

You" and "Cross Your Heart."
In the new hig band, which opened at the Palace Hotel in San Francisco
on September 12, Shaw also featured trombonist Jack Jenney, whose magnificent slool highlighted a memorable recording of "Sardust," and later a young
trombonist who also arranged, Ray Connift. The band also showcased nine
strings Duka Anlas Bower as weals.

sating puts runa aroys as vocanic.

The band garnered great critical acclaim, and it again bang great registers. The band garnered great critical acclaim, and it again bang great registers are sufficiently, where the satisfaction of so much with his orchestra as with himper and the satisfaction of so much with his orchestra as with himper and the satisfaction of s

ing orchestration under Hans Burns, former conductor of the Berlin Opera. Artie continued to play jazz however. He recorded twice, once with a group of studio musicians and once with several jazz greats, saxist Benny Carter, trumpeter Henry (Red) Allen and trombonist J. C. Higginbotham, plus a string section.

In the fall of 1941, he sepanded another prosp—another great one—which included a whole bort of brilliam emissions; Jensty, Countif, Guarrieri, Induced a Wook bort of brilliam emissions; Jensty, Countif, Guarrieri, Gummer Davey, Tough, and Guar Emissions. In Jensty, Touris, Land and Maine Kamini, Georgie Andal and Lan Robinson and tumpeter; In Just Just Just Mark Marini, key, There was also another trumpeter; Int Lips Page. William emission and a coloridal preformer whose vocal on "File X you See 10th Book Off, Jubby, and Start Runnin' Through My Mind" became one of the high poper of all falsaw recordings.

There were three good vocalists, too: first Bonnie Lake, who was Jenney's wife, then Paula Kelly and then Fredda Gibson, who later became better known as Georgia Gibbs.

Originally, Shaw had planned to put together an orthesters of fifty-two pieces, but he was forced to ext out twenty of these when his managers discovered there weren't enough spots sufficiently large to hold the unmober of customers required to permit the band at least to brake even financially Nevertheless, they still billed the attraction with the pretentious title of "Arite Shaw and His Symphonic Swinz."

It really wasn't symphonic at all. It was simply a fine dance band, with strings and an ability to play exceptionally good jazz and ballads, There have been few bands that have matched it for sheer musical ability and good taste, and it could bave caused even more of a general furore had it lasted lone enture.

But in January, Shaw reported sick again, and that was the end of that edition. After a couple of months he did return with a band—not bis but Lee Castle's—but only to fulfill some theater bookings he couldn't get out of, after which be went into somethine even bieser that he also couldn't extended to the couldn't be the second of the couldn't be the couldn't be the couldn't be to the could

of—the United States Navy.

Show want' ordred: He enlisted in April, 1942, completed boot training, was stationed on Staten Island in New York harbor and served for a couple of months on a minesweeper. Until then there had been no music, just straight apprentice-seaman training. And so far as any attempts by Artie were concerned there seemings would be no chance.

But the Navy had different ideas. After he had been transferred to Newport, but the Stand, he was put in charge of a pretty miserable band, and his rank jumped all the way to Chief Petty Officer. But if he was going to lead a band, he reasoned, it ought to be a worthwhile one. So he traveled to Washington, succeeded in reaching some influential ears and requested permission to form

succeeded in reaching some influential ears and requested permission to form a really good band to take our into the battle zones Permission was granted.

Artie put together a terrific band. It was sparked by a brilliant trumpet section of Conrad Gozzo, Frank Beach, Johnny Best and Maxie Kaminsky.

Sam Donahue stood out among the saxes; Davey Tough plaved drums: Claude

Thornhill played piano and wrote some of the arrangements along with Dick Jones and Dave (not David) Rose.

The band saw plenty of action—all in the Pacific Theater. It played

in jungles, in airplane bangars, on decks of ships and even in outdoor areas camouflaged for protection from enemy attack.

Conditions were grim. Nearby, boats were being torpedoed. "Was I seared?

You bet I was," Shaw told Mike Daniek in a January, 1944, Metronome interview, shortly differ returning to the States, "You sist quake and womed if it's you or the next gay who got lit. You take your battle station and you do your job." Allogaether the Staw hand survived seventeen bombing attacks from Japanese aircraft trying to hit the warships that were transporting the band from island to island.

"We hitch-hiked everywhere," Shaw explained. "Sometimes on a large ship, then on a small one, and sometimes by airplane. We traveled any way we could."

The band not only traveled but also played under all sorts of handicaps. Even their instruments were under attack—by the weather. If found it not unusual to be playing a solo and have a pod drop right out of my clarinet. Show said. In addition, reds were impossible to come by; the guitar and brass strings were continually snapping, and most of the time there wasn't arm PA systems on the such solo to blow their brains out to be beauting.

When Shaw had the band it played many of his old arrangements. "It's amazing how the kids out there are familiar with the band," he said. "And they

get so excited when we show up on some godforsaken island unexpectedly. Some of them throw gifts at the hand. Others cry. Most of them just listen, devouring everything we kick off."

Shaw also reported hearing Radio Tokyo playing his records and announcing that the band was appearing at the St. Francis Hotel in San Francisco. "The idea was to make the American boys homosick," he pointed out. "Out there on a tiny island, thousands of miles away from the mainland, the boys and I zot quite a kick out of that spiel."

But the turian told on the high-strong Shaw, and he soon received his disduces. When he returned from the Pacific in Novemben, his friends reported him to be unusually nervous. Drevy Tough had received his discharge. Musta Kuminkty was reported in bud shape. The hand had turned in a superh job, but, excording to some of the men, there had been a good deal of triction, and oversal of them the states until novel to say about Aries—which was not surprising. Throughout his career, not many of his musicians were also to presented he for year to be a superior of the state of the state of the or presented has a superior of the state of the state of the state of the order of the state of the order of the state of the order of the state of the

The hand Shaw had formed continued under Donahue and emerged as one of the great units of its era. It dispensed with the Shaw book entirely, built pair is own library and eventually was transferred to the European Theater, where it provided some magnificent music that trivided the Gleon Miller band hoth in quality and, at least with the hipper servicemen, in popularity.

Artie, married at the time to Berly Kern, daughter of the famed composer, related in Hollywood, where he grew to know their tiny son. Gradually his health returned, and by the fall of 1944 he had organized another hand, this as leventeen-piece without strings which featured tasts like Roy Elifzings on trumpet, Ray Comiff on trombone (he and Harry Rodgers wrote most of the book). Dood Mammross on pisson and Barnery Kess of on suitar.

In an interview with Barry Ulanov, Shaw insisted that he didn't want to get mixed up again in all the turnoil of the band husiness. He said be preferred to confine his activities to raido, movies, recordings and a yearly theater tour, "I don't want to do a lot of theaters," be stated. "A guy who plays theaters must hate music. He must"

But, according to critic Leonard Feather, the hand was quite impressive on the stage. After complimenting it for its high-level musicianship, especially Conniff's arrangements and solo on "S'Wonderful," Feather added that the hand exhibited "a refreshing lack of bad taste and hombast."

"SWooderful" tumed out to be one of the best of a batch of sides the band roored—eighten reseases in six ments, or an average of these a month. Most of the sides turned out to be pretty good, too, despite Artic's expressed distain for the majority of recording executive, who "don't permit jazzmen to record their best. Losis [Armstrong], for example, leaves much of his greatness or records, but not enough."



Shaw in a jam session with Pat McNaughton, Tony Fato, Tommy Mace, Roy Eldridge and Ray Conniff

One of the greatest of all Shaw sides was his last one for RCA Vices, of adjustful fields cutter opes called "The Mail with the Placed Air." Soon thereafter be switched company affiliations and signed with a new label called Ministral Records, Back came the strings, fifteen one odds, twenty-three plus eight woodwinds on another. In came some exceptionally good singers, place spins of the woodwinds on another. In came some exceptionally good singers, back came to the place of the woodwinds on another. In came some exceptionally good singers, back came to be a support of the place of t

The Musicraft sides produced Sbaw's final important contributions to the Big Band Era. For a while he continued with the band, but halfneartedly; then he gave it up. But in 1949, during the post-big band days, he reappeared with a brand-new outfit.

Again talking with Barry Ulanov of Metronome, Artie said that he planned to play three-quarters of the time what the public wanted and one-quarter of the time what be wanted. Then he began to philosophize:

There are two fundamental disciplines to which we are subject in this business. One is the business itself, the commercial discipline. That's outside the bandleader; there's nothing much be can do about it; it's firm, fixed and unyielding. For me it means playing music that's been summed up as 'Frenesi-Begin the Beguine-Starfust.' I know that music is still attractive to lots of people. I have what you might call documentary aroof: un you'lly checks."

The inner discipline is something else again. It's a great deal less certain, though it's less demanding. Today, I think I am more responsive to it, both in myself and in others. . . . I can give musicians a free rein now, I'm free. I've been analyzed

to it, both in myseri and in others. . . . I can give musicians a free rein now. I'm free, I've been analyzed.

I used to have too much of a set idea of what I wanted. And at least in one band I got what I wanted, but in that band I also think I got what the musicians wanted. This new band can't be a styling-band, AI least

not at first it can't be. Spide Till try anything.

And Artie meant it. He was willing to try anything, He proved it in his
muse: he even hed a bog group in 1492. He proved it in his series of marriages
that included used, planned appear as Lana Turner, Ava Galenter, Kuthleen
Windier, Devite Dowling and his current wife of many years, Evelyn Keyes,
And he proved it in the series of successful current has the more and a starter, as a game
expert, as a writer (bit anticloprephical book, "The - most a starter, as a
cupert, as a writer (bit anticloprephical book, "The - most and the relationality to the band
offers an illuminating insight two Shaw and his relationality to the band

business) and most recently as a distributor of motion pictures.

Artic Shaw, who years ago kept talking about finding an identity, found
quite a few of them. There was a time when his band career featured "Artic
Shaw and His New Music." But that's nothing. His entire personal life could



Charlie Spivak

"CHEERY, Chubby Charlie Spivak" is what they used to call him. A rotund, well built man with a bright smile, he had made a reputation as one of the truly great lead trumpeters while playing in the bands of Ben Pollack, the Donsey Brothers, Ray Noble, Bob Crosby, Tommy Dorsey and Jack Teagarden before he organized his own band early in 1440.

Encouragement and financial aid came from another leader and close friend, Glenn Miller, who felt, as many of us did, that there was room for a band led by a trumpeter with a sound as pure and beautiful as Charlie's. (Most other trumpeting leaders played either jazz or else tricks.) And to make sure that the group had something to do other than rebearse. Glenn saw to



Charlie Spivak (right) and Lee Castaldo

it that Charlie and his boys substituted for him when the Miller band took time off from its Hotel Pennsylvania gig to play its Chesterfield broadcasts and/or its Paramount Theater engagements.

The first Spivak edition had a pretty sound but little eprit de corp. Spivak, long a sidema but nover a leader, found it difficult to algust to his new role. He seemed unsure of himself. Busically a warm person, but a worder, he seemed to become precoccupied with how to project his own image. This the men in his band, many of them good soloius themselves, reserved. A chill developed, and after a few months the band broke up. The men announced that they wanted to stay together as a group (which they didn't), and Spivak took over a Washington contlict that hole been formed any lide by Bill Downer.

Employing a much broader musical approach that included arrangements by a former bandleader, from Burke, and a new trombonist, Nelson Riddle, and pllying some good juzz as well as perty ballade, Charlie's new confirm and such a good impression that when Glen Island Casino, flushed with the success of Glenn Milder's second gipumic summer season, decided to remnio open for the winter, it hired the new Spivale band. (Could be that the fine Miller hand had been at work here too?)

The band sounded good, but to the said disappointment of many linteners, there was one thing missing—the brillings typick goops have good as the good of a bency that many of us didn't buy. He want's are that powered the the brillings of an open tumper; perhaps is might even drive them away. Therefore, he was trying to achieve the same intimacy out tumped that Tompy Deeper had projected as ouscessfully on turnohom. Accordingly, Charlie ded amoust all his blowing through a specially designed mate, which emitted a very soft har to purchasing the distinguished sound.

Had Charlie been surer of himself he might have captured some of the attention that Harry James gabbed shortly thereafter with his wide-open trampet blowing of ballists. Once Harry had praved the way, splywik began to take out his most more often. The result: some of the most beautiful and thilling sounds ever to emanate from any dance orchestre. Unfortunately for Charlie, Harry, whose tone couldn't begin to match Spivak's but who got there first, dew the most attention, the most plaudits and the most moves.

During the 1941-42 witter Charlie made several personnel changes. It is bloatered his rightness exclos, who has leaved had a magnificient busist in a limmy Middleton, with the addition of drammer Davey Tough. He changed singers, bringing in a good bey overalle, Carry Stevens, and an exceptionally direc quarter, the Starchesters, whose lead singer, June Histon (fan. Ray) younger interly, all litands not for nex as the greatest lead voice ever to have proposed to the proposed of "Dream"—In many dead Stardals, with whom he made core exquisite Capital idea.

June's singing helped the band achieve even greater musical warmth. And Charlie, backed by a strong trumpet section led by Les Elgart, proceeded



The Charlie Spivak hand (1942)

Front row: June Hutton and three other Stardusters: Spivak: saxists Fran Ludwig. Artie Baker, Charlie Russo, Don Raffel, Jerry Florian, vocalist Garry Stevens Second row: trumpeters Buddy Yarper, Les Flyger, Lee Knowler:

gultarist Kenny White: pignist Days Mann Back row: trombonists Nelson Riddle, Joe Ortolano, Bill Musiarde: drummer Dave Touch: bassist Jimmy Middleton

to blow more beautiful open horn during both his 1942 and 1943 sessions in

the Café Rouge of the Hotel Pennsylvania, For a while he affected a James-like vibrato that detracted from the musical

quality as well as the individuality of his horn. But this nanny-goat effect had pretty well been discarded by the time I reviewed the band in July, 1943. although Spivak still insisted on playing his muted born too often. "Charlie with a mute is like Coleman Hawkins with a flute," I wrote. The band was helped considerably by the addition of Willie Smith, Jimmie Lunceford's great say man, on alto, and by the Glenn Miller trombone trio, which had migrated to Spivak when Glenn had gone into the service.

That year two important events affected the band in California: (1) it

was selected to appear in Pin-Up Girl, with the armed forces' favorite p.u.g, Betty Grable, and (2) June Hutton and the Stardusters left and Charlie hired Irene Daye, Gene Krupa's former singer, who had retired after marrying Corky Cornelius and giving birth to their child. But Corky had died, and Irene was anxious to get back to work. Charlie liked her singing; in fact, as it turned out, he liked her sufficiently as a person so that some years later, after he and his attractive and popular first wife, Fritzie, had been divorced. Charlie married Irene.

It would be pleasant to report that everything was just great from 1943 on. But it wasn't. Irene sang very well with the band, and the band continued to make some rather pretty sounds. However, by the 1945 it was torning into a pretty hand outfit, I thi "dilea semillance of a common, live bear, nor much enthusians for one." A year later it was even worse, dispensing "mome of the dullear music played by any so-called toptified hand," as I noted in a review of the hand again when it was at the Cafe Rouge. "Spicule has in his trumperflow, one of the greatest musical and commercial attractions has in his trumperflow, one of the greatest musical and commercial attractions less than the contraction of the series of the ser

Certainly those were discouraging times for a musician who was as much of a purist as Charlie Spivak. The hoppers and the hlasters were taking over, and the play-it-straight musicians, no matter how good they may have heen.

were finding the going rougher and tougher.

Charile had carved a niche for himself, a deep and attractive one, but nor from which a musician as set in his ways as he was could not easily energy. Eventually, like so many other leaders, he realized that the good old days were gone. He and frees moved to Florida, where he forwind a small group for several years. He was a very sick man for a while, but he recovered, and their moved to Greenville, S.C., where he organized a small group, in front her moved to Greenville, S.C., where he organized a small group, is from the rooted of the control of the small group, in front some control of the small group, in front situation of the small group, in front situation of the small group, in front a must, adultating the small group, in front a first situation of the small group, in front situation of the small group in the small group in front situation of the small group, in front situation of the small group in fro

Jack Teagarden

BEGAUSE he was Just the way he sounded—estack, warm and woodferfully creative—fast. Teaguedne was one of the most beloved and most admired musicians in all of juzz history. He brought to music his own very personal, languist apies, singing or swinging the blues on his trouthone with a minimum of effort and a maximum of enotion. His admirers spanned two generators, beginning with effort musicians like Hemogro-Goodman and Girnn-Miller and popularity younglest, Gerry Mullipan, proclaimed. "He has everything a gent juzz musician needs to have—be sustified sound, as wonderful medode sonse, a deep feeling, a swinging best, and the ability to make everything, even the most difficult thing, sound relaxed and days."

Jack's career as a big bandleader was a short and relatively unsensational one. Yet it was always musical and often quite inspirational. He started his first big band in the beginning of 1939, right after his long contract with Poul Whiteman had expired, and ten were after he had been starred in the

Ben Pollack band.

"Totally, it's beautiful. Rhythmically, it's bighly danceable. Spiritually in offers are bits of imperiation." So stated my review of the brand new Teagardes when it appeared easly in 1979 at New York's Ruechard Ballroom. Jack had formed the band in quasi-partnership with Chattle Spiride, who played a potious lead trumpet. There were other good musicians too: saisti Ernic Sceres, just trumpets Lee Castadio (Castle), guistrak fallen Reuss and a fine young clarineits named Clint Garvin. Teagarden, always a gorneous man, paid dem well—too, well, in fact, because before the year was over his high financial overhead had taken its toll and he was forced to receptarize with lower-priced musicians.

"That first edition, distinguished by Jack's warm horn and vocals and by Spivak's brilliant trumpet, made some excellent recordings of such standard tunes as "The Shek of Araby," "I Gotta Right to Sing the Bloes" (init she them), "Anut Hagar's Blues," "Peg of My Heart," "Somewhere a Volce is Calling" and the most popular of its recording, a swinging arrangement of "Red Wing," And, of course, Jack was often called upon to sing his famous version of "Basin Street Blues," complete with its special "Wort! You Come Jack Was and Spirit Spiri

Inck Teaparden 421

Along With Me" patter written years before especially for him by his good friend Glenn Miller.

There were two other good singers in the band, the wonderful Dolores O'Neill, who stayed just a short time, and a very cute, vivacious Philadelphia girl who later developed into a copilight performer. This was "Pretty Kity" Kalken, who fell in love with young Garvin, then left with him when Jack instituted his conomic purge.

The revamped Teagardae outfa, which I heard late in 1940, was equally good. The Isser-paid musicians worked hard, and by the latter part of 1940 Jack was again fronting a band of which he could be proud. Sylvistically, and the properties of the leader's musical qualifies: it sounded full-bodied, eithy and masculine. It also introduced a boy singer, David Allen, who was to become a musicaliar's favortie after the war. But for some inexplicable reason,



Perhaps this criticism is a bissed one, because, as I review the year during which I have been listenting to Jazz. I can think of very few musicisms who have worn as wenderfully well as Jazz Tengurien. "He was like an old horo." Red Neichol other as few years go, "warm and conclusion—always and the "Red Neichol other as few years go," warm and conclusion—always to be trying to impress anyone: he just naturally did so. Nover was there the slightest trains, oner was there a fosiling that he was strying to sell something. He blew so easily, so effortlessly, as if there was always more than the structure of the str

Traggreen's obvious desire and ability to communicate so readily with people is pointed up by something to told meeting the early statics. We were discussing conditions under which juzz was being played and how it was being confined more and more to clubs to which people came ministly to listen. This depressed him. He said that he much preferred playing his music for dancers, "because I can see people enjoying themselves more. Dancing to disidential rais," he said "s the earliest and harderst thin to do."

Jack loved people and people loved him. He also loved and understood mechanical agoldars, which occupied much of his spare time. But he felt little affinity for anything to do with business (for years his wife, Addie, hundled and financian imarchy). In the early force is in California he assembled one and financy for the control of th

Eventually Jack went back to leading his own hand—but only a sile-plice discload group—and for several years he did well. There had been times when he bod not taken proper care of his health, but when I saw him has the health was the same of warms, westerful, released sed—happy, he had been seen to be suffered to the self-place of the

Berigans, etc., with whom he proceeded to record and broadcast. Intermixed were short periods with the bands of Freddy Martin, Hal Kemp, Russ Morgan, Benny Goodman and Ray Noble, followed by a longer stint as arranger and pianist for Andre Kostelanetz.

In the summer of 1939, after a long stay on the West Coast, where he had served a municial director of the Sixina; Patins Danto at one the Beb Hope Show (and where he had lost forty pounds and gained a temporary mustache). Claude amounced that he was going to have a hard of his one. But, in his charmingly vages way, he added that he didn't have the slightest idea what varied to the clause of the same and an even more successful side, "Loch Lourned," stranged by Clause, which services the same and an even more successful side, "Loch Lourned," stranged by Clause, which services the same and an even more successful side, "Loch Lourned," stranged by Clause,

Some months later Claude announced that he had written forty new arrangements for his contemplated band but that he still hadrit started looking for musicians. Some indication of his hands I sturre musical style was revealed when he stated, "It seems to me that touch and tone are pretty much over-looked by planish who are leading bands nowadays. You can get so many more and better musical effects if you pay attention to those little, shall I say, niccisis."

One of Claude's closest friends was Glenn Miller, and during the band's formative period it subbed several times for Glenn's band at the Pennsylvania as well as for Sammy Kaye's at New York's Commodore Hotel. Then early in 1940, it started out on its own, primed to set the rest of the country on its collective car.

Its first engagement, a two-week stint, was scheduled for a swank spot in Virginia Beach. The night before the opening, the place burned down to the ground.

Panic followed panic as the booking office tried to find quick gigs. Eventually the band wound up on the West Coast, all primed for a big job at Balboa Beach. But the "big job" turned out to be a small one when the manager decided to open bis club only a few nights a week.

Next, another swank spot, a San Francisco hotel that loved piano players. The one trouble was that Claude didn't sound at all like Henry King or Joe Reichman, the flashy society-type tinklers who were local favorites, and soon the Thornhill band was invited not to come back.

So back to the East Coast, this time for a club in Hartford, Connecticut.

So back to the East Coast, this time for a club in Hartford, Connecticut, and important sport/Hartfly, for when Claude asked in there, the cabbie replied that be'd never heard of the joint. This job lasted two olgists. On the third night, the men arrived (someone had finally better the control of the property of the prope

Claude, whose highly developed sense of humor included the ability to laugh at himself, once recalled that nightmare. "We came back from the

Chick Webb

"I'I.L. never forget that night," Gene Krapa wrote several years ago, "the night when Benny's band battled Chiek at the Savoy—be Just cut me to ribbons—made me feel awfully small. . . That man was dynamic; he could reach the most amazing heights. When he really let go, you had a feeling that the entire atmosphere in the place was being charged. When he fell like it,

he could cut down any of us."

The battle of hands Gene referred to took place in Chick Webb's own bullwick, Harrier's Sroys Baltonom. He date was May 11, 1997, and the Goodman band, just reaching its peak, had hoped to show the uptown people own peat it really was 1. It turned out to be quite a night With copul land around the stage, and police and the reserves in readines in case the crowd restrict the reserves have been been perfectly as the control of the perfect because the lands, join for thousand notifies behad had been turned away—fort the control of the perfectly and the perfectly and

To those of us who used to migrate regularly to The Track, the "in" name for the Savoy, the result wasn't especially surprising. Little Chick had himself one helluva fine band in those days, one that's best known now for having uncovered Ella Fitzerald, but which also produced some toolight instru-

mental jazz.

Its spark plug was little Chick, a bunchback who could barrily reach the foot pedial of his based from He wasner's a temendous technician, as drummers go, partially because he didn't have the necessary physical power or stamina, but he could propel such a drive, simply by beating such great time and exploding at just the right moments, that he would, as Krupa put it, charge the atmosphere of any place in which he played.

Chick also knew how to take charge of his band. He was a very sharp, aware little man, kind and generous but surprisingly rough and tough with people who tried to cross him. For Chick Webb had been around a lone time.

and he knew the score.

Specifically, he'd been around the Savoy Ballroom, a second-floor walk-up



Chick (lower left) swings, Ella (upper right) sings on the stand in Harlem's Sayov Ballroom, Saxist at lower right is Louis Jordan

at least twice as wide as it was deep, with two bandstands in the center of one of the long walls, since 1928, when the management had seen his band cut down those of Fletcher Henderson and King Oliver and had offered him the house-band iob.

By the time the Big Band Era had began, Clack was heading a swinging interespiece outflit had featured a coopie of the trumperers. Beboby Suckand Taff Joedan, who did a whale of an initiation of Louis Armstrong, a storeg bassist in John Kirby, an amasing countile in tener sastist Louis Joedan, who hater became a successful leader, and a brillinst sastist Lausie Legist Sampson, which not only arranged more of the mass but also wrote Legist Sampson, which are the same and the same state of the comtraction of the same state of the same state of the same state of True" and "Scenepin" at the Savey," all of which the Webb band was playing before the Goodsman band made them famous.

The band also played some "head" arrangements that used to rock the joint. I remember one of its specialists was a long, twenty-minute version of "Stardust," played at a medium swinging tempo, with the whole band getting into the act with marzaes, claves and other percussion instruments, building and building, and rocking until the whole ballroom floor was the really moving up and down from the discner reactions. It used to amaze the really moving up and down from the discner reactions. It used to amaze the real properties of the real pro Another thing I remember was the enthusiastic new singer who came into the hand in mid-1935. When she wasn't singing—and how she could sing! she would usually stand at the side of the hand, and as the various sections blew their ensemble phrases, she'd be up there singing along with all of them, often gesturing with her hands as though she were leading the hand.

This, of course, was Ella Fürgeråld, whom Bautha Alfi, a sheek-looking gent who would often from the hand for Chok, discovered one night as an amatour contest held in the Harlem Opera House. Bob Bach, an investerate juzz fin who later became one of the chief excusives of the "What Ny Jime" TV series, was there that night, and according to his remembraness, printed in the November, 1-57th, 44thronome, Ali, after hearing Ella sing a Hoayy Carmicheel song called "loof" (the entered as a dancer but, out of sheet grifty, wisothet to sninglay," instituted upon her being hirde for Chick's hand. The initie drummer released to listen to her, and Bureth had to smuggle limit into the handleader's dressing cont. Oct the doer and spectrally hold limit to the contractive's charge Chick was sold with a will not econyclic. We'll take her to Yale tomorrow and the contractive of the collection of the sters."

Well, the bays of old Eli lowed Ells, and so the stayed. She started recording with Chickle, and some of those first Decementar are raily musical treasures —things like "I'll Chase the Blase Away," "Sing Me a Swing Song and Let Mo Dance," "A Little Blast Letter Oil, and "I've Card Tsing II, Vou'll have to Swing II." But her higgest all-kine bit, one that continues these many years to Swing II." But her higgest all-kine bit, one that continues these many years with the continue of the continue these many years with the continue of the continue that the continue that the continue of the continue that the continue that

This took place in the spring of 1938, after the hand had begun an engage-

ment at a Boston restaurant called Levaggi's, to which the college kids (the Harvards appreciated Eila and Chick just as much as the Yalies did!) used to flock.

Ella's value to the hand was tremendous. The guys loved her, she loved the guys, and the whole spirit of the hand perked up perceptihly. She was, as she continued to remain throughout her entire career, dedicated to her music, never fully willing to recognize her own greatness but forever encouraging and even revering the talents of others.

One of her earliest idels was Billie Holiday. "Once when we were playing at the Apolio," her told me, "Billie was working a block away at the Harden Opera House. Some of us went over between shows to eatch her, and afterwards we went hackstage. I did something then, and I still dur's law or if wish the right thing to do." "What was then?" I said. "I saked her for her autograph. Do you think I should have done that?"

Ella, magnificent and admired and beloved as she is, has never seemed to recognize her greatness. Few singers suffer so hefore an appearance; none that I have ever seen becomes so completely immerced as the in an immediate performance. During her first days with Chick's band, when the appeared before perhaps two haudred peoples, the lived every single note that the sange Today, before thousands upon thousands of fains who come isolety to bear this great artist, she remains just as dedicated, just as devoted and just as autoiss to please not merely for interner but for maximal conscience as will. Elin may have started as the lold of the Py Leapue, but her fame was soon to just any have started as the lold of the Py Leapue, but her fame was soon to just for the people of these clositored walks. Of the indication of her prestrates: among the driving the started of the property of the continuous control of the property of the control of them have among Elia as their (searches) and many for even of them have among Elia as their (searches) and many for even of them have among Elia as their (searches) and many for even of them have among Elia as their (searches) and the property of the pro



Ella and Louis Jordan on a Webb recording date

After Levagel's, the late Moc Gale, Chick's manager, who also owned the Sarvey, booked the band into other top spots, including the Paramount Theater for several engagements. Its most important New York hotel job was at the Park Central, which until then had never played a Negro band. Chick's did very well there, although I sometimes left that it was bending over besievant in an attempt to please the downtown pattons. Perhaps it had orders from the management—who knowly Certainly its great spirit was not always violent.

Chick himself was inconsistent. It became obvious that he wasn't feeling well, and soon we found out why: he had contracted tuberculosis of the spine, and month by month the pain was growing worse and worse. While his band was playing the Paramount for the second time early in 1939, Chick fainted after several of the shows. But he was determined to carry on. "I'm gonna be so well in another couple of months," he would tell his friends.

But his friends tonce butter, and inwardly Chick must have known, too. The beginning of the end came in June when he was playing on a riverboat coulded. Washington, D.C. to collapsed and was realed to Johns Hopkins and the collapsed and the realed was not special was not opposed, and Chick fiber the level appreciation. The proposition was not opposed, and Chick fiber he was deep real was not been adjust some sleep. "I know I'm bad been stoying at his side, to go bome and get some sleep." I know I'm bad been stoying at his side, to go bome and get some sleep. "I know I'm bad been stoying at his side, to go bome and get some sleep." I know I'm bad been stoying at his side, to go bome and get some sleep. "I know I'm bad been stoying to be a side of the si

The band stayed pretty much intact for several years thereafter. Ell frontied ii, and two saxists, Ted MeCrea and Eddie Barrfeld, acted as muscal directors. But it was never the same without little Chiek. His spirit and dynamism simply couldn't be replaced. By the middle of 1942 Ells was out on her own as a single and the Chiek Webb band was nothing more than a wonderful memory.

x Ted Weems

THE Ted Weems band was a singer's delight—or, to be completely accurate
—a many singers' delight. It was a good though never great musical outfit that
turned in a whale of a job entertaining in a modest, intimate sort of way,
presenting a whole slew of singers, one after another, all of them differentsounding and all well above average in latent.

The most famous of them, Perry Como, says simply that "the band was really built around its singers. I can't recall that it ever played a straight

instrumental."

Weems, a college man who had started on violin, switched to trombood and, realizing his own illimitations, had settled for a brand, several most of his time to dates in the Midwest, especially in and around Chicago, where he was started at several books and the Aragua and Trianon hallousms. He interspenced his crisp, unsophisticated ensemble sounds with the crooming of Comp, the weet, ingrant-neighing of hittid Mary Lee; the more waye mending of blarred! Misswell (who inter changed her name to Markyh Masswell and where the mean control of the control of the control of the control of the "own of the most tested man Pie weet real" and who later much a life record

Ted Weems and vocalists Mary Lee and Perry Como



of "Timtayshun" with Jo Stafford; the straightforward rhythmic singing of Parker Gibbs, now a top NBC radio producer; the stylized, semi-hillbilly performances of "Country" Washburn, and the whistling of Elmo Tanner.

"Ted was a good businessman and a gentleman in every sense of the word—
in his actions and in his dress and everything," recalls Como. "I don't think
the man had a mean bone in his body, unless you could call what he did once
in a while to Elmo Tanner 'mean."

Tanner's whistling was one of the band's features, and Weems depended one Elmo to deliver when called upon. But once in a while, for reasons between the thrown to Tanner, himself, his precious lipst would pucker up uncontrollably. Perchaps to impress upon Elmo the need for remaining in proper condition. Weems would, on those special occasions, call for the most virtuous whistling bits in the book, such than as 8 "Nolls" and "Canadiant Capers" and "Stradeur," for Tanner to wrap his lips around. "I used to sit there on the bandstand and watch, and my heart would really belief for the gay," says Como.

Weems was in a good mood in Warren, Ohio, the night in 1936 when he offered Coma a job. As Perry tells it: "I was singing with Freddy Carhon band in a gambling easino. Ted came in and played the 'double oh' in roulette and it came in. Then he came downstairs where we were working, and he heard me sing. Art Jarrett had just left him, so he offered me the job."

Weems recalled that evening too. "Como was introduced in the floor show," he wrote several years ago, "and had to do about six encores before the audience would let him go—a scene I was to see repeated many times in clubs and hotels throughout the country.

"I talked to Perry about Joining my band, and he was interested. I believe Paul Whiteman's manager phoned from New York that same night and asked him to come to New York for an audition, which he didn't want to do."

Como joined Weems several weeks later. According to Ted, "We were on stewer when he arrived, and during the show I saw him standing in the wings. I interrupted our regular program to tell the audience about hearing Perry in Warren and I would like them to hear his first song with us. He came on stage and same one number to a wonderful hand?

However, reaction to Como during the first year was not always enthinistics. When the band played the Plainer House in Chicago, radio station WON threatened to discontinue Weem's broadcast if, according to Ted, "the owner steps of dist in propose." In directoring muscle of a number of Perny's songs isken from air shows, and one might i had Perny stay and listen to me. It exommerself, 'Cara' undertained wheth I'm supper,' I tool him that them. It exommerself, 'Cara' undertained wheth I'm supper,' I tool him that the condition of the state of the condition of the

then on his chunciation improved and so did his professional stature."

Perry, as relaxed and as personable then as he is now, stayed with Weems for six years and grow to love the band. "It was a really happy group and a good entertaining one too. It did especially well when Ted could get us all close



Ted Weems and his singers (in the thirties and in the fifties)
Left to right: Weems, Perry Como, Elmo Tanner, Parker Gibbs,
Country Washburn, Red Ingle



to the people, like in hotel rooms. But when we went out on one-nighters and followed the big swing bands like the Dorseys and Goodman and Miller into those buge ballrooms, it was a different matter. After all, you've got to remember that we bad only eleven musicians, just three brass instead of the six or seven or even eight that the others bad, and four saxes and four rhythm, Sometimes I'd notice groups of kids hanging around the bandstand, sort of giving us the eye, and then after two or three sets of our novelties and singing, one of the hipper ones would slip up close and lean over and say something like 'Are you guys kidding?' "

Weems very wisely never tried to compete with the big swingers. He concentrated on making the most out of what be bad, even if it was something as basic and simple as a whistler, a whistler who helped him create his band's

biggest hit record.

Ted had probably forgotten all about that record of "Heartaches" when a North Carolina disc jockey began plugging it on the air in 1947. Weems had recorded it back in 1933, but for some inexplicable reason, the novelty version, with its washboard rhythm sound and Tanner's homespun whistling, suddenly caught on fourteen years later and within a few weeks Ted bad a huge, fullsized hit record on his hands. And it was an arrangement that be had nearly tossed aside.

As Weems reported in 1947: "We were working in Chicago about fifteen years ago, and the publishers of 'Heartaches' had been begging us to put the tune on the air. So one night we introduced it. We played it just the way you hear it on the record, with that corny sort of half-rumba rhythm and with all those effects. After the broadcast, the writers and the publisher called me on the phone and they really let me have it. They claimed I was ruining their song. that we had given it the wrong interpretation and all that. We never heard from them after that. And do you know that I still haven't heard a word from them, even though they're raking in all the dough from the performances -not even a word to say that maybe I wasn't such a complete idiot after all."

The "Heartaches" rediscovery revived a Weems band career that had begun to fade like those of the other name bands. "Funny bow surprised a lot of the kids are when they see me in person," he noted, perhaps a bit ruefully, at the time. "Lots of them are so young that they'd never heard of me until they heard 'Heartaches,' and so naturally they expect to see some young upstart."

Ted Weems, who passed away a few years ago, had in fact already paid his dues by 1947. He had completed approximately a generation of successful bandleading (there had been a hitch in the Merchant Marines with almost all his musicians during World War II), when he was suddenly "discovered" by the kids. And so "Heartaches" turned out to be just a welcome dividend for one of the kindest men the band business bas known.

Paul Whiteman

BY THE time the Big Band Era had begun, Paul Whiteman was approaching his twentieth anniversary as a famous bandleader. National recognition began coming to him as far back as 1918, and for almost a full generation he had been leading a colorful and distinguished career during which he had pioneered a symphonic approach to dance music and had gained the misnomer of The King of Jazz. For a true jazz hand he never really had. And yet within bis usually pompous arrangements be did sometimes feature some of the era's top jazz soloists, who, were it not for Paul (Pops) Whiteman, would never bave had an opportunity to reach an audience as broad as his. Among those jazz stars and others who owed much of their success to the magnanimity of the show-wise gent who displayed their talents were Jimmy and Tommy Dorsey, Jack and Charlie Teagarden, Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Eddie Lang, Henry Busse, Mike Pingatore and Roy Barey, plus singers Bing Crosby, Mildred Bailey, Johnny Mercer, Morton Downey, Red McKenzie, Ramona, Jack Fulton and Joan Edwards. It is quite a list!

Working with Whiteman was a rewarding adventure. He may not have been the world's greatest musician, he really couldn't conduct very well, and he tended to be overflamboyant at times. But he was all heart, and perhaps even more importantly, he was all for his men. He was proud of them and set an example for future leaders when he pointedly starred those musicians and singers whom he so obviously admired, leaving the spotlight entirely to

them when they performed

He was, of course, a great showman, and as a great showman he was well aware of the worth of his helpers. He was also a great salesman-especially at selling himself to hotel managers, to radio sponsors and to anyone else who could do bim and his band some good. He spoke well and with enthusiasm and, I felt during the time I knew him, with great candor. Sometimes he'd exaggerate a bit in making a point or telling a story, but it was exaggeration born much more of enthusiasm than of any intent to deceive. Whiteman thought big, talked big and, most important of all, acted big. He was a rare man.

He was just as interested in encouraging writers as he was in giving musicians a chance to he heard. Thus in 1924 he premiered in concert a brand new composition that he had commissioned a young composer to write for his orchestra. This was George Gershwin; the piece was his famed "Rhapsody in Blue."

Whiteman had imagination and he had gais. He would try anything, even the unorthodox, just so long as he belowed in it. He was the first than the had not popularize arrangements, the first to use full reed and breas sections, the first to just had not been as the first to play in vasorbile, the first to travel to fourspe, He was he first to with hing. Crosby, Harry Barris and Al Rinker. Whereas other bands eventively all played at New York's Faramount These for several weeks at a time and considered themselves formatic to do so, Whiteman appeared there for very owner at \$13,500,000 as well There was only one stipulation in the contract, he recently had just. "They though Bing Crosby was such a bad singer that he recently had just." They though Bing Crosby was such a bad singer that the several travellers are best there as a start."

Whiteman's enthusians for music, and perhaps even his vanity, caused him to continue leading a band well into the mid-forties, long after his best outfit had broken up and at a time when it want't financially necessary for him to work to hard. During the mid-flurities he till had some good men—the Tea-parlens, Trambouer, Roy Barg, Goorge Wetting, But his musical style was perhapsing to second old-hat alteraged the of Coordinam and Shaw and the expensing to second old-hat alteraged the of Coordinam and Shaw and the Teach of the Coordinam and the state of the Coordinam and the state of the Coordinam and the Coordinam a

His first revised edition, which he started late in 1939, wasn't much of a success. It did show some promise, thanks to Mooney's arrangements, but before it ever had a chance to get off the ground, Whiteman accepted an offer to make a movie without his band, and in May, 1940, be disbanded again. Six months later he was on the scene once more.

The new band was more modern. It featured some capable arrangements by Camarata and young Baddy Weed, who ale played a brilling piane, and the virtuesity of Marray McEabern, who quintupled not trombone, sax, clariset, cumpet and violine. There was also an extendy languasity ourga dise assist, Alay Weideld, who later become better known as Alay Weit; an exceptionally constituted to the last indyshative effects; row pool, slagner, frame the way of the constituted some fine Lain rhythatic effect; row pool, slagner, frame the man of Doly Michell, and in time some good, juzz-singed arrangements by Jimmy Mandy.

When Capitol Records started, one of its three initial partners, Johnny Mercer, who was a former employee of Whiteman's, prevailed upon his old boss to cut some sides. "Pops" had been steadfastly refraining from recording because of his avowed opposition to the free use made of his discs by radio



stations. But this time he gave in, and out came two especially impressive sides, "Travelin' Light," featuring Billie Holiday (she used the pseudonym "Lady Day") and "I've Found a New Baby," spotting Weed on piano,

The new hand was strong, but the draft was stronger, and soon Wheleman, like on many other leaders, found it difficult to staff his orderizes with good musicians. So he gave up his hand, although in 1044, he did organize a group of the theater, which ployd the old arrangements and evolved men constalgathan good music. After the war he settled down for a while at the ABC network, where, with the help of numerous good stadio musicians, he conducted on a regular television series. In 1955 he appeared as host on a CBS nummer pulsacentest series, backed by Jackice Goodson, which featured over than fifty of the high bands (some of dishous distinction) that had managed to survive. Whiteman, hismalf, did in December of 1965.



Much of the love and respect and admiration accorded Whiteman by his alumni was reflected in an album recorded for Command in 1956. Titled "Paul Whiteman—Solt Anniversary" (he bad begun playing violin in 1966), it featured the Dorseys, Teagarden, Mercer, Venuti, Hoagy Carmichael, Weed, olus an air check of the Orlieinal Rhythm Boys.

Whiteman's warmth and refreshing philosophy are reflected in what he had to say about the project. "The toched and thrilled by all this," he stated. "And yet, if I want to talk about American music, I must confess that as much as I cajoyed the past and appreciate the present, if is the future that seems most important of all to me, because it's in the future that we ought to be able to create own greater music as we reap the bondies of our numerous mistakes and, I hope, of our even more numerous achievements. . Let us always remember that there is only one way to go—and that is forward!"

Part Three:

Inside More of the Big Bands

The Arranging Leaders

AS A group, the most musical of all bands were those led by arrangers. Some of these, like Ginen Miller V, buke Ellington's, Less Browns, Caude Thornhill's, Stan Kenten's and Larry Clinton's, guined great commercial acceptance. But there were others, not to well known, which, because they were led by the kind of men whose talents and training enabled them to draw the optimum from their musica and their musicians, achieved much acciaim from musicians and the more musical-minded by load fans.

VAN ALEXANDER, the bright New Yorker who had arranged and co-composed "A-Tisket, a-Tasket" for Chick Wehh and Ella Fitzgirald, organized his own hand in 1938 after a productive stay with Wehh. It was a good band, though never startlingly so, which made some Bluebird recordings and concentrated more upon ensemble sounds than it did on individual soloistsnot too bad an idea since its arrangements were generally better than its musicians. However. Van did sive starts to future stars like Butch Stone, Si Zentner, Ray Barr, a fine pianist who later carved himself a long carper as Frankie Laine's accompanist, and two excellent drummers, Shelly Manne and Iry Cottler. In the forties Van. an casygoing though thoroughly alert man, gave up his hand and concentrated strictly on writing. eventually establishing himself on the West Coast as one of the most highly successful and respected composers and arrangers in the television and movie fields.

ARCHIE BLEYER, best-known in the forties and fifthes first as Arthur Godfrey's musical director and then as head of Cadence Records, had already established himself as one of the foremost writers of stock arrangements by the time the big bands came into vogue. A shy, retiring person, who looked more like a guy who

had built his own computer than a master, he was actually an excellent leader of men. He arranged and conducted expertly for shows and spent a good deal of time in the later theries leading an orchestra at Earl Carroll's Clab in Hollywood, just across the street from the spot where the Palladium was eventually erected.

SONNY BURKE inherited Sam Donahue's young Detroit hand when Gene Krupa snatched the tenor saxist for his own outfit, A very personable and energetic graduate of Duke University, where he had led a colless group, Sonny, with John Hammond's encouragement, brought his young Detroiters to New York, rehearsed them, belond support them and eventually landed an engagement at the Roseland in Brooklyn plus an Okeh recording contract. What Burke's men lacked in munical polish, they made up for in enthusiasm, so that at times they did quite well with Sonny's arrangements, good ones that crossbred the styles of Jimmie Lunceford and Count Basie, There were times, though, when the musicians' ears seemed to be higger than their horns, though the hand did produce an impressive piamst, Wayne Herdell; a good drummer, Harold Hahn; and an attractive singer, Lynne Sherman. In 1940, when Donahue left Krupa, he asked for his band back. Sonny left the



Arranger Sonny Burke in his post-bandleading days (when he switched to writing for sinvers like Mel Torme)

decision to the sidemen, who decided that since Sam had organized the group, had continued writing for it while with Gene, and could provide a great front with his dynamic sax playing (Burke merely dribbled over the vibes), he should get his band back. So Burke bowed out-which turned out to be the break of his life-and soon began a successful career as chief arranger for the bands of Jimmy Dorsey and Charlie Spivak, as well as one of the West Coast's leading arranger-conductors in the recording and television fields. He produced many of Sinatra's albums, became musical director of Reprise Records and then of the entire Warner Brothers operation before starting his own label, Daybreak Records, that specialized in swing sounds.

TED FIO RITO, a profile and successful comparative for work "I Nove Knew," "Took Tooth, Toothic, Goodbye," "Laugh in Clown, Laugh's and offer him, jearned, and Clown, Laugh's and offer him, jearned, and Christins, it was an early success, though by the time the big hand boom had began the comparative for the comparative for the comparative for the comparative found in the comparative found in the comparative found in the best of the comparative found in the loss of the comparative found in the comparative found in the loss of the comparative found in the loss of the comparative found in the comparative for the comparative found in the comparative found in the comparative found in the comparative for the comparative found in t

who did all sorts of tricks with his voice.

and a pleasant singer, Muzzy Marcellino, but not the petity, blonde girl vocalist who had already left, Miss Betty Grable. As the years went by, Ted vecred away from the tricks, modernized his band, and for a while featured a vocal group, Kay Swingle and Her Berthers, including one brother, Ward, who later formed the famous Swingle Singers.

RAIPH FLANAGAN, an arranger in the forties for the bands of Charlie Barnet, Hal McIntyre, Tony Pastor, Gene Krupa, Boyd Racburn, Blue Barron and Sammy Kave, was an easy-going man, who always claimed he didn't want to lead a band. But he was catapulted onto the podium when a sharp record producer, Herb Hendler, induced him to arrange and record a salute to Glean Miller album for a minor label called Rainbow Records. When Hendler left Rainbow for RCA Victor, he suggested that the company record Ralph as a sort of Millersequel band, and it has been reported that the Victor powers, thinking Ralph Flanagan was Ball Finegen, the man who had written so many of Miller's hit arrangements, went right along with the idea. The result was a series of successful records, and the start of a let's-make-the-most-of-Glenn-Miller'smusic-now-that-he's-dead campaign that brought some juicy returns to Flanagan, who had never had any connection with Miller, and to such Miller alumni-turnedbandleaders as Tex Beneke, Jerry Gray and Ray Anthony.

JERRY GRAY was another reluctant arranger-turned-leader, and the direct cause of the switch was the post-Big-Band Era hoopla created by Ralph Flanagan's blatant Glean Miller band impersonation, Jerry, a roundfaced, round-turnmied, alternately worried, and happy-looking Bostonian, began his career with Artic Shaw and, later, conducted the Miller AAF radio orchestra in Europe after Glenn had disappeared, Refore then he had been a long-time arranger for Glenn's civilian band. He knew bis Miller music and showed that he did when he headed the best of the bands that aper Miller's. He was belood by the lead clarines of Willie Schwartz, who had played that role

(and horn) in the Miller civilian band and

whose distinctive sound was difficult to enny

Jerry stayed with the band as long as he

felt he had to in order to make his point



Arranger Ralph Flanagan and Janz

then returned to conducting and arranging in the West Coast studios, where he served as musical director of the Bob Crooby show for many years. Occasionally he still necedis to popular requests and takes a group of studio musicians out on one-nighters. He bas also been playing a good deal in Dallas, Texas, where be has been fronting a hotel-styled unit.

JOE HAYMES led one of the most productive and most tracic lives amone bandleaders. A bandsome man the looked like the typical collegists hero in a 1927 movie) and a fine arranger, he organized, arranged for and conducted one of the best but least publicized bands of the early thirties, one that included such outstanding musicians as Bud Freeman, Peewee Erwin and Toots Mondello. After it broke up, Joe whipped into shape another unit that was so good that the astute Tommy Dorsey, looking for a group after his split with brother Jimmy, induced twelve out of fourteen of Joe's sidemen to let him become their new leader. Undaunted, Joe went abead and organized still another outfit-another good one, toowhich included two fine trumpeters-Chris Griffin, who later moved into the Goodman

brass section, and Zeke Zarchy, who went on to lead the Dorsey, Crobby and Miller brass sections—plus a fine young planist, Bill Miller, who was to become Frank Sinatra's accompanist. But Haymer's bands never became successful commercially, perhaps because he never was able to discipline himself sufficiently to market the fine music be was creating.

LENNIE HAYTON is best remembered for his conducting and scoring of some of the best MGM musical spectaculars, as well as for his musical direction of, and marriage to, Lena Horne. But those of us who were in New York during the mid-thirties will also recall his very good, large dance orchestra, full of colorful arrangements that he. Deane Kincaide, Bill Challis and Fulton (Fidgey) McGrath bad written for some of the best musicians around town. Lennic was a sensitive planist and a vibrant leader. He was energetic and intense, yet be exuded great natural charm and controlled his music and his musicians wonderfully well, enjoying the same warm respect he received several years later in Hollywood, to which be continued to contribute his talents until his death in 1970.

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CARL HOFF left his position as conductor of the Lucky Strike Hit Parade series in 1941 to start his own band and play leading hotels and ballrooms throughout the land. For a time he remained under the influence of the Hit Parade, setting tempos better suited for the sponsor's musical tastes than for the public's dancing feet. He did however, introduce some interesting sounds through his voicing of trumpets and clarinots as one section in contrast with the lower-toned combination of trombones and tenor saxes. (Other bands continued to pit the saxes against the brass and let it go at that.) Hoff also featured a fine girl singer, Louinne Hogan, and introduced a promising boy singer, Bob Haymes, Dick's younger brother, who eventually became a top sonewriter. By 1942 the Hoff hand had loosened up a great deal, and Carl, one of the most likable guys in the world, had developed into a fine front man. His later edition featured two more good singers, Betty Norton and Al Nobel, a well-blended vocal group, the Murphy Sisters, one of whom, as Dottie Evans, has become one of the country's ton iingle singers, and a fine pianist. Ray Rarr. The arrangements continued to be interesting, and with Hoff's humor and good cheer pervading the proceedings, hearing and watching the Hoff band was one of the more

pleasurable ways to spend an evening.

QUINCY JONES, an alumnus of the bands
of Lionel Hamnton. Count Basic and Dizzy

Gillespie, for whom he played trumpet and arranged, came into his own as a bandleador with a clean, beautifully rehearsed, infectrously swinging outfit. But this was long after the big band era. It was organized for a European launt in the late fifties; in the carly sixties it played several engagements in the United States, impressing all by combining the rhythmic looseness of the best of the Big Band Era's swing bands with some of the more advanced harmonic sounds of a later generation. Highly respected for his talents as a leader-arranger and also for his bright, direct. I-never-take-myself-serforedy approach. Quincy continued to write arrungements for others. He was picked by Frank Sinatra as conductor-arranger on numerous recordings and as leader of the Basic bond when it accompanied Frank on personal appearances. Quincy eventually settled down in Hollywood to pursue a highly lucrative career writing original scores for motion nictures

BILLY MAY never had a band until well after the Big Band Fra had gone. But the Big Band Fra had gone. But the most always wonging outli, which this former Charlie Barnett and Glenn Miller areager housed, bestume one of the few remaining loys for those of us who in the filties were looking for good, new, big band counts. May, a buge man with a day counts. May, a buge man with a day festured slayly stupping saxes, veccod in





thirds, which gave his music its distinctive style. Later he wrote mainly for others. (made some great sides with Sinatra), was musical director of many TV shows and of Time-Life's Swing Era recreation series.

SY OLIVER, whose arrangements played such an important role in the success of the Jimmie Lunceford and Tommy Dorsey bands, waited until the big band boom had burst before he formed his own outfit. It played not only some of his great arrangements but some by others that weren't so great, and featured several excellent sidemen. But the star was Sy himself, a roundfaced, wide-eyed, handsome man, who led his band with great enthusiasm and supplied its brightest moments with his superb vocals. Lone after the big band days had gone, Sy was still around, arranging and conducting for Sinatra and Jackie Gleason and leading his own great nine-piece group.

YDON REDMAN helped a flock of big bandleaders in the thirties and forties with his brilliant arrangements-Harry James, Jimmy Dorsey, Paul Whiteman, Charlie Barnet, Jimmic Lunceford, Bobby Byrne and others -both during the time he was leading his own band and after he disbanded it in the late thirties. A well-schooled prolific and imaginative arranger, he had established himself during the twenties as a writer as well as a solendid alto-saxonhone player in the Fletcher Henderson band, and then as arranger, musical director and vocalist (he had a captivating, semi-whispering style) of the famed McKinney's Cotton Pickers outfit. In the early thirties he started his own band, best remembered by the general public for its alluring theme song, "Chant of the Weed," written by Don, and for his romping arrangements of numerous pop tunes, including his famous version of "I Got Rhythm," It also featured one of the finest of all band vocalists, Harlan Lattimore, who sounded like a hip Bing Crosby, Don was a small, dynamic man, tremendously well liked and respected by all who worked with him, with a great talent for handling people and for drawing forth their greatest potential. (He was, incidentally, one of the few left-handed conductors in the business.) After the Big Band Era, Redman concentrated on writing for singers. radio and the legitimate theater. His ever-



Arranger Don Redman who led his own band and McKinney's Cotton Pickers

broadening career ended when he died in the early sixties.

JOHNNY KICHARDS, one of the most propressive of all arrangers, formed an intereating band in the forties. He had been welleating band in the forties are proposed to the complexated roots of the complexated roots the contributed in often of the complexated roots the contributed to the complexated roots the contributed to the present and the claimed to have penned ago unto the bands thistery of spot unto the period of the complexated roots and patient chaps, worked hard and finally whipped his band into shape. However, it was never much of a commercial section, we never much of a commercial section, we never much of a commercial section, and writing for Kenton, Gillesjie, Sarah Vaughan and defer modernists.

The SAUTER-FINEGAN band, one of the most colorful and musicianly of all groups, came along after the Big Band Era. Formed in 1952, it featured a whole slew of brilliant arrangements by its two highly respected but sometimes impractical leaders, Eddie Sauter and Bill Finegan, plus a group of talented and deeply devoted musicians who worked hard to produce a wide variety of intriguing sounds, ranging all the way from such up-tempoed, novel instrumentals as "Doodletown Fifers" to such moody, jazztinged ballads as "Nina Never Knew," which featured a great vocal by Joe Mooney, Both leaders were serious musicians: yet each had a keen sense of humor, often reflected in the band's scores. Neither would deviate from the idealistic attitudes they shared, refusing to compromise their music to satisfy the tastes of the public or the whims of pro-

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ducers, managers and other more commercially minded associates. Souter and Finegan remained deeply dedicated to their music and musicians. But dedication wasn't enough, and when the mooney stopped coming in, each hald to take his talents elsewhere, Eddle into the theater and Bill, first to the West Const and then back to New Jersey.

BOBBY SHERWOOD had so many talents, he didn't know what to do. He arranged, composed, sang, played trumpet, guitar, trombone and plamo and announced every number his band played. He also gave up a lurarity career as a Hollywood studio musician to start his band, which featured his arrangements, some very cool and some

that sounded as if they'd been written to meet a deadline, his Bobby Hackett-like trumpet, his full-chorded, musicianly gustar, his relaxed, drawling singing and a bright, teen-aged tenor saxist named Jack (Zoot) Sims, Bobby also had good looks, a warm, easy-going, Huckleberry Finn personality and a hit record, "The Elks' Parade," which he wrote and arranged. What he didn't have was a well-disciplined organization (his original band was one of the most slovenly looking crews I ever saw on any bandstand), an image-as either arranger, singer, trumpeter or guitarist-on which the public could focus, or very much commercial success. Too bad, too, because this was one of

the real talents of the Big Band Eru.

The Horn-playing Leaders

LEADERS who blew trumpets and trombones had a big advantage over those who played other instruments. They could play louder, they could play more emotionally, and their very instruments made them look and sound like leaders.



Louis

Some of those leaders packed such an emotional wallop that they could rise above the unimpressive bands they led. Most important of these was one of the greatest jazz instrumentalists of all time, Louis (Satchmo) Armstrone, His trumpeting was glorious, his singing delightful; but his band seldom achieved even mediocrity.

During the Big Band Era, Louis performed primarily as a jazz soloist and an entertainer. He appeared in movie, in nightclubs and in theaters. He also recorded, but his most impressive recordings were made not with a big band but with all-star jazz groups, with small outfits that he fronted, or as a singer dueting with other top artists like Bing Crosby, Ella Fitzgerald, the Mills Brothers, Frances Laneford and Jack Teasurden, with whom he was associated for years.

A wonderfully warm and eracious human being. Armstrong worked part of the time with a run-of-the-mill big band, led by Luis Russell and sporting, on occasion, such good musicians as drummer Sid Catlett, trombonist J. C. Higgin-

botham and trumpeter Henry (Red) Allen.

Yet it was seldom considered really to be Louis' own band, the way Goodman's or Miller's or Ellington's were their own. It seemed to be more of an "extra added attraction"-and, for those of us who loved Louis' playing and deplored the inferior musicianship supporting him, more of an "extra added distraction." For Armstrong was far apart from, and far above, the big band with which he worked, and it is to his everlasting credit that he not only survived, but that he also continued to blow his magnificent horn throughout those years with such feeling and warmth and vitality. Little wonder, then, that musicians throughout the world, when Louis was still among them and after his death on July 6, 1971, two days beyond his seventy-first birthday, continued to accord him the respect and admiration be so richly deserved.

As for the others:

RAY ANTHONY emerged as a well-known his hand leader after the era had ended. He had broken in with Al Donabue's band in the early forties as a kid protégé, then was hired by Glenn Miller with Donahue's blessines. He and Glenn pever hit it off especially well; Ray was not featured, merely playing fourth parts in the section. After six months, he returned to his hometown. Cleveland, where he formed a group with a unique instrumentation; one trumpet, one French horn, five saxes and three rhythm, Soon thereafter he went into the Navy, where he did yeoman work as leader of an entertainment group in the Pacific. While in the service, he met a bright sailor named Fred - RANDY BROOKS built his band around Benson, who, after the war, became Anthony's manager and guiding light. Together they built and promoted a good swinging band, featuring Ray's outry, low-registering

the parade of Glenn Miller mimics. Anthony fell in line and, like the other imitators. made good money. His band appeared in many of the country's top spots, recorded for Capitol and featured a good singer named Tommy Mercer. And Ray's glamour stock rose perceptibly when he married Mamie Van Doren, Eventually Ray's band melted away (so did his marriage), and he settled down with a small unit that played the lounges and featured two pretty girls, called The Book Ends, plus Ray's horn and Cary Grant-like looks

horn. Then, when Ralph Flanagan started

his trumpet and some interesting arrangements by John Benson Brooks a talented writer with a financial interest in the outfit. Started near the end of the Big Band Era, it



Ray Anthony with Dee Keating





tried mighty hard-sometimes too hard-to make an impression and enjoyed a modicum of success. Randy, built like a guard on a football team, was a very intense man. He had played load horn in several name bands. impressing especially in Les Brown's, before he decided in 1945 to become a leader. Blessed with a fine technique, he could play both a hrilliant, blasting, blaring horn or, when muted, one that was delicately discreet. His band was colorful, thanks to its leader's trumpet, the scores, the piane and excellent vibraphone of Shorty Allen, and an exceptional lead saxist, Eddie Kane, whose alto was also featured on numerous solos. And in 1946 the band introduced a promising young tenor man, his name: Stan Getz. Randy's intensity the was a charming fellow with a refreshing State of Maine hominoss) typified much of his hand's music men. This was unfortunate because, when Randy's band took things easy, it produced some very persuasive musical sounds. Had it been able to relax more often, it might have developed into one of the major hands of its day. Randy eventually married anmoved to the West Coast, where Brooks suffered a stroke that ended his career. In 1967 he was hurned to death in a fire in his Maine home where he had been living with his mother.

> HENRY BUSSE, usually identified with corn because of his "w-a-a-a-t d-o-o" style of trumpeting, led a surprisingly musical band during the late thirties. Its long, steady stay in Chicago's Chez Parce helped its musicians develop into a polished unit, so that when it finally appeared in New York in 1938 at the Hotel New Yorker, its musicianship, versatility, excellent arrangements and exceptional tone colorines were impressive. Featured, naturally, was Busse's soft, muted trumpet with its exaggerated vibrato, which didn't grate too much when cushioned hy some rich, sonorous ensemble sounds. The hand also sported its shuffle rhythm, a bright, six-eight-time sort of heat, which probably seemed more natural to Henry, a German, than did the more Americanized four-four swinging beat. Busse fronted in a charming bierstube style, willingly played his two big numbers, "When Day Is Done" and his theme, "Hot Line," night after night \ and year after year, and remained fairly active as a leader until his death in 1955.

BILLY BUTTERFIELD possessed a great potential. He was a sensational trumpeter whose big, broad tone and emotional phrasing was widely applaimed when he was featured with the Boh Crosby band and on Margaret Whiting's highly successful recording of "Moonlight in Vermont," Yet Billy never really made it as a leader. He formed his hand near the close of the Rie Rand Frain the spring of 1946, in conjunction with Bill Stegmeyer, who wrote most of the arrangements and who was featured on also sax and clarinet almost as much as Billy was on trumpet. For me the hand lacked both warmth and distinction. Butterfield's horn was improperly showcased. Billy, like two other great trumpeters with his initials, Bunny Berigan and Bix Beiderbecke, was not a great self-disciplinarian. He even allowed himself to sing-a sad mistake. What could have been an exciting musical venture thus never really came off, and so the Butterfield try, despite a strong buildup from Capitol Records, went down as one of the Rie

other bandleader, Ina Ray Hutton, and they Y LEE CASTLE, as featured trumpeter with the hands of Artic Shaw, Tommy Dorsey, Benny Goodman, Will Bradley, Bunny Berigan, Red Norvo and Joe Venuti, was an improssive sideman. As a leader of his own band he was less effective. Refore his handleading days, when he was known as Lee Castaldo, his full tone, good range and allround musicianship, plus an ability to play good inzz in the Berigan-Armstrong style, kept him working regularly. But Lee yearped to have his own band so that he could play more solos. During the early forties he fronted two different editions, both of which appeared at the Pelham Heath Inn and featured not only Lee's jazz but also some sweet trampeting à la Harry James But neither hand, even though each fielded some good musicians, ever matched Lee's own musicianship as a trumpeter. Lee, who also ways took himself and his work very seriously, remained extremely dedicated to the big bands even after their popularity had waned. It was not surprising, therefore, that years later he was selected to take over the late Jimmy Dorsey's band and that he turned in a first-rate job as its leader.

Band Era's more unfortunate misses.

LES ELGART, who had played excellent lead trumpet but little or no lazz for Charlie Spivak, Bunny Berigan and Hal McIntyre.



Rilly Rutterfield





formed his own band in 1945. A musical group it was, too, thanks to exceptionally fine arrangements by Bill Finesan and Nelson Riddle, a good, young jazz trumpeter, Nick Travis, and Les's brother, Larry, a colorful, enthusiastic saxist. Les, a handsome man, presented a rather lethargic front, but Larry imbued the band with so much spirit that eventually some of the men become looking toward him for leadership, Finally this conflict, together with other causes, eroduced a solit between the two brothers, after which each lead his own outfit But soon having found that there wasn't that much business to go around, they patched up their differences. Their reorganized band of the fifties featured light, airy arrangements by Charlie Albertine, refreshingly fluid saxes led by Larry, and an overall, watered-down sound that made it one of the most underwhelining hands of the times. Yet it fared better commercially than the toas edition chiefly because of its Columbia records and frequent appearances on the college circuit.

MAYNARD FERGUSON spent the big band days in his native Canada, not coming to the United States until 1948, and then first appearing with the bands of Boyd Racburn, Jimmy Dorsey and Charlie Barnet. He made his biggest impact, though, when he joined Stan Kenton in 1950, with whom his sensational, if not consistently tasteful, highnote trumpet chilled the more impressionable cats. Eventually, ten years after the big bands had died down, Maynard, an articulate, bright, colorful man, formed his own outfit, a brilliant, swinging unit that spotted his exciting and by now much more disciplined horn and some modern, and swinging arrangements. In the sixties he moved to England and formed another exciting outfit that occasionally migrated to the U.S. to prove that Maynard and the British were alive and kicking.

X ERSKINE HAWKINS brought his enthusiastic, swinging, though not always in-tune Alabama State Collegians cut of the Deep Seeth in 1936 and immediately began to atract mosticians and the public via their Vocations and Bluebird recordings. Hawkins, Vocations and Bluebird recordings, Hawkins, which was a transcept in the second bottom leader, blew a transcept, men and the thin that a mazed some of his few-initiated listeners. But the really musical solos acome from the problem of the problem of the problem of the problem. the horns of the two Bascomb brothers, Wilbur on trumpet and Paul (and later Julian Dash) on tenor sax. It was Wilbur's delicate but swinging solo on "Tuxedo Junction," often credited to Hawkins (who was always quick to point out that it was Willie's), that belond make this the biggest of all record hats for the band. Its next most important recording, "After Hours," was a moody but swinging blues written and arranged by Avery Parrish, who also played good piano. Hawkins spotted numerous ballads, none of which the band played especially well but which were sparked from time to time by two good girl singers. Ida James and Dolores Brown. There was also a suxophonist, Billy Mitchelle, who same frequently. Hawkins kept his big band working for a number of years after most of the others had folded, but eventually he settled for a small combo, which, following the Jonah Jones craze, worked in some of the swankier clubs that his big band had never been able to enter.

JACK JENNEY was an extraordinary trombonist and a mediocre bandleader. His style of playing was beautiful and imaginative; he



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blew his instrument with great feeling, producing what for me is the warmest, most personal sound I've ever heard from any horn. He created lovely, metodic variations on themes, like his gorgeous chorus on Artie Shaw's hit record of "Standart," His solos

supplied the only musical attractions in recordings made by his own short-lived band. which suffered from uninteresting arrangements and lack of discipline. When his close friend Artic Shaw reorganized in 1940 and wanted him. Jack accented, and stayed until he suffered a physical collapse late in 1941. Six months later he formed a trio with his pretty wife, Bonnie Lake, as vocalist, and Lester Ludke as pisnist. In 1943 Jenney entered the Navy. After his discharge he settled in Hollywood. Apparently incapable of leading a well-disciplined life, he developed kidney trouble, and in December, 1945, following an appendicitis attack, he pessed sway. He was only thirty-five wears old, and his loss was not only a great one to music but a deep, personal one to those who had known and admired this warm, too easygoing, talented gent.

HENRY JEROME led one of the most enthusiastic hands in the New York area dura ing the early forties. Called "Henry Jerome and His Stepping Tones," it at first featured a style much like Hal Kemp's. The arrangements were generally good but Jerome's men didn't play them very well, so that the effect had little of the light charm of Kemp's group. Henry was featured on his very reserved trumpet, and the band also spotted a good singer named Kay Carlton and a X BUDDY MORROW was a brilliant tromstrong guitarist, Billy Bauer, who later belped spark Woody Herman's First Herd. In 1944 Jerome dumped his "Stenning some of the city's young, eager, modern musicians, Johnny Mandel wrote the scores, and Al Cohn and Lenny Garment (he later became Richard Nixon's lawyer) played saxes, and Tiny Kahn played drums, "The band was great. We played bop scores, but we were too far ahead of the times. Hardly anybody ever came to hear us," recalls Jerome, now a top record producer. Eventually Henry gave up this band too, headed for the studios, and with the help of many of Gotham's too musicians, created commercial recordings.

CLYDE McCOY will always be remembered for his version of "Sugar Blues," a corny novelty which. I've never openly admitted before, fascinated me the first time I'd heard it. It created an unusual sound, this talking-trumpet device that McCoy featured so effectively in the early thirties and

continued to play incessantly and insistently for years to come until it became seemingly impossible for the corn to ripen any further. Actually, McCoy was a much better trumpeter than he was given credit for; through the years-as late as the mid-sixties-he has been heard blowing such a good brand of dixieland lazz that pohody really knows what kind of musical impression and reputation he might have made during the big band days if he hadn't boxed himself in with the "Sugar Blues" approach

JOHNNY McGHEE led a very good hotelroom type of band in the early thirties, but it featured his own cornet in a rather disappointing way. Johnny, who looked a lot like the then Prince of Wales (the Duke of Windsor), could play lovely, melodic jazz, and some of us figured that he might turn out to be the next Bix Beiderbecke. But instead he latched onto a corny gummick, changed the spelling of his name to McGee (a slang word for corny), and proceeded to blow forth some overly cute sounds. Eventually he gave up his affected style; then he produced some very impressive sounds in front of a well-rehearsed but poorly pro-

bonist who, as Moe Zudecoff, played for Tommy Dorsey and Artic Shaw, as Muni Morrow for Bob Crosby, and then took his strong, steady and well-toned horn into the studios. After the Bie Band Era ended, Morrow was talked into leading a band, caused quite a furor for a while with his version of "Night Train," and impressed many with his group's discipline and good musicanship. A good-looking though diffident-appearing gent. Buddy never seemed thrilled about leading a band; he seemed happier when he finally returned to the recording studies. where his work was so greatly admired by

PHIL NAPOLEON had already established himself as a top jazz musician through his Original Memphis Five and the many fine recordings they made, and as a studio musician, where he had been working for eight years before he decided in 1937 to form his own big band. Musically, it was a good outfit, with Phil's well-modulated and melodically pleasant trumpet featured alone



Louis Prima

2 JOLIE PRIMA, who started off as one of he helter jazz trumpeters out of New Or-leans, brought a lot of fun ento the dance leave which wild antice, while at the same time managing to retain a high level of musicinality. Primaris success, I wrote in Juse, 1945, '58 both a healthy and a happy phenomenan. For it prives once an appropriate of the private solor firstey tricks to make to invent a lot of fixtey tricks to make.

folks like you and to make money for yourself. All Louis does is go out front and have himself a hellawa good time, acting like a natural showman, kidding around, poking fun at folks out front, at guys in his hand, and, most of all, at himself," Then, after noting that he was a much better trumpeter of the Armstrong school than most people gave him credit for being, and that he was a first-class musician insofar as directing a hand was concerned. I added, "Louis has a fine car, good musical sense and taste, a feeling for right tempos, a feeling for jazz." The hands he led, therefore, were generally fairly good ones, always colorful, with plenty of zany yocals from Prima, plus ducts first with Lily Ann Carol and later with Keeley Smith, Louis may have come across to many as a musical clown, but those who worked with him almost invariahly respected him for his first-rate musicianship, plus, of course, his contagious and highly commercial spirit.

SHORTY (CLARENCE) SHEROCK was better known as a sideman than as a leader of a hand he formed in 1945, which played Glon Island Casino but achieved little national recognition. Sherock, an attractive, round-faced, perennially juvenile type, was overshadowed when he first came to New York in 1936 with Ben Pollack's band. Why? Because the other trumpeter was Harry James, Shorty soon did all right for himself, however, starring in the bands of Jimmy Dorsey, Boh Croshy, Gene Krupa, Tommy Dorsey and Horace Heidt, the last of whom eventually groomed Sherock for his short leader's career by presenting him with a library totally unsuited to Sborty's musical style.

Y MUGGSY (FRANCIS) SPANIER led a superb fifteen-piece dixioland band in 1941 that rivaled the Bob Croshy band at its hest



Muggsy

via "a broad, direct, hard-hitting type of jazz with a straightforward, unrelenting rhythmic attack," as I described it in a November, 1941, Metronome review that overshadowed the one I gave on the same page to Stan Kenton's hand. And Barry Ulanov, a few months later, said about one of its broadcasts: "For a half hour the comparatively new Muggsy Spanier band stood up and blew music that all by itself should account for a place in the Hall of Fame for these musicians. Yes, the dominant quality of this broadcast was one of thrills," Deane Kin-

The Horn-playing Leaders caide, who'd written many of the Crosby and Tommy Dorsey bands' arrangements, penned a fine library for Muggsy's too, one that was played wonderfully well by such stars as Irving Fazola, Vernon Brown, Ralob Muzzillo, Nick Csiazza, Dave Bowman and, of course. Spanier himself. He blew a soulful, pungent, but ever-driving cornet, never trying to produce more than he could, always delivering his music forcefully and straightforwardly. That's the sort of a guy he was, too-direct and honest and very vital. A short, slight man of intense spirit, be once had ambitions of becoming the first left-handed third baseman in major league baseball. He played his cornet with Ted Lewis' band for many years; recorded with many of the greats of jazz; made a miraculous recovery after a severe, long and almost fatal illness, and before and after his band fronted several outstanding dixieland combos including one that yes corded some memorable sides for Bluebird. His big band managed to make only seven sides for Decca before the recording ban began. The band spent its hest days at the Arcadia Ballroom in New York; when it left there, many of its stars quit, unwilling to Icave town for the salaries Spanier could afford to pay them. Muggsy tried hard to continue but couldn't make it. By the spring of 1944 he was back again with Lewis, He stayed for a while, then resumed leading

smaller combos until his death in 1966. COOTIE WILLIAMS, the great growl trumpeter who first achieved national recogration with Duke Ellington, for whom he played for many years, before he was featured with Benny Goodman, led one of the least known but most promising big swing hands in 1942. It was an exciting outfit, jumping at all tempos, with Cootic's prodigious trumpet starred in solos and as leader of a powerful brass sentet that used to rock the rafters of the old Savoy Ballroom in Har-Icm where it appeared for long spells at a time. Unfortunately, first the recording ban and then the draft hampered the progress of the promising outfit. Eventually, Williams, described by Loonard Feather in his Encyclopedia of Jazz as "probably the best allaround trumpet player in jazz," was forced to settle for a smaller combo, one that featured mostly rhythm and blues, some unimpressive singing by Contin and an uncom-



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forthily exaggerated commercial approach. Too talented and too honest a mestician to settle for this sort of music, Williams soon organized a good little juzz group, made some exerting records on the Jazztone hisky, and finally found his way beck into the Ellington band, which, thanks to Cootie's presence and spirit, legan to soond more vital than it had in years. Cootie was a giant all rights.

SI ZENTNER never had a hig bund in the thirties or the forties or the fifties, in the sixties, he fronted a very-post-Big Band Eraoutlit, a smartly rehearsed, especially clean, crisp unit that attracted a great deal of

attention with its hit recording of "Un the Lazy River" and the highly pressurized campaign that the high-pressured Mr. Z. put on for himself and for the return of the big bands. (He had become a ton Hollywood studio trombonist, but he couldn't fight the hig band hug.) During the forties he was a much respected lead trombonist. best remembered for his work in Les Brown's band. He was also, he claims, a well-respected gent: "We had a new girl singer in the hand when Les played at the World's Fair, and I was the one her mother trusted to take her to work and bring her back home every night." The singer? Doris Day,

The Reed-playing Leaders

PLAYING a reed instrument—a sax or clarine—permitted a leader almost as much import as playing a brass horn. The latter, of course, could sound louder and, especially with the trumpets, rise more easily above the rest of the band. But the saxes had belier emotional wallop, too, and certainly, after Good-man had led the way, the clarinet achieved great acceptance. Some of the reed leaders weren't very good musicians, but by hodding a horn they at least looked like leaders or at ypical big hand (more so than violinists, for example) and thus were able quite cauly to establish rapport with their audiences.

GEORGIE AULD, a volatile, dark-haired, squat lotense Canadian first attracted attention with his hard-swinglog tooor sax in Bunny Berigan's hand, then with Artie Shaw's. When Shaw suddenly quit io 1919, Auld was selected to front the remnants. But without Artie, the hand meant little: it dishanded after a few months, and Georgie would up with Benoy Goodman, recording some memorable sides with a sextet that included Goodman, Cootie Williams, the late Charlie Christian and Count Basie. After an Army stint, Auld finally organized his own his outfit, built along Basic lines. The hand swame consistently but seemed to be less interested in pleasing the public thao in providing musical kicks for itself and its too small coterie of admiring fans and musicians. Its music was often brilliant, thanks to some fine arrangements by Manny Albam. Al Coho and Neal Hefti, singing by Saruh Vaughn, the piano (for a short period) of Erroll Garner and a hatch of exciting trumpeters which, from time to time, included Dizzy Gillesnie Sonov Berman, Billy Butterfield. Ereddy Webster and Al Porrigo Auld's tenor sax, hrilliant, hiting and forof a hand that was featured mainly in iger clubs. In 1946, when a snot was discovered on his lung, Auld dishanded. He resumed his career a few years later and led some good small juzz combos.

JOHNNY BOTHWELL had been featured on alto sax in the hands of Gene Krupa. Tommy Dorsey, Boyd Raeburn and others hefore he formed his own hand in 1946. It centered around his flashy, flowery horn, one that he blew very well and on which he sounded most impressive wheo he wasn't overphrasiog. Johnny was a likable guy. He had an attractive, hovish face, with an incongruous-looking mustache that made him look more like a salesman io a woman's shoe salon than like a handleader. His hand was inconsistent; sometimes, especially when Johnny was blowing easily, it showed great promise; at other times it seemed to flounder. He bad a very good boy singer. Don Darcy, and a very attractive cirl vocalist. Claire (Shaoty) Hogan, with whom Johnny established close rapport. Under-recorded. and a late arrival on the big band scene. Bothwell's band really never had much of a chance for even instant fame.

ever rhythmic, pervaded much of the music XAM DONAHUE, talented, self-assured, of a hand that was featured mainly in jazz virile and dynamic, was one of the most ochish. In 1946, when a spot was discovered respected musicians ever to appear on the



big band scene. A forceful saxophonist and an inspiring leader, he started his first band in Detroit in the early forties, eave it un to Sonny Burke when Gene Krups offered Sam a job, then reclaimed it after leaving Krupa and was fashioning it into one of the most impressive bands around when the draft called and he entered the Navy. There he took over Artic Shaw's band after the latter's discharge and developed it into X LES HITE confined most of his bandleadone of the most magnificent bands of all time, recorded for posterity on V-Discs. After the war. Donahue assembled a civilian group, composed of many of his level former sidemen. But plagued by booking problems, it managed merely to subsist, and in a few years Sam dishanded. However, in the sixties, when the Tommy Dorsey estate was looking for someone to carry on with the band after Tommy's death, it selected Donahue, who had played sax in the hand Once again he turned in an expert job, drawing good music out of a batch of inexperienced voungsters which included Frank Sinatra, Jr. As a molder of musical, . HARLAN LEONARD and His Rockets though seldom successful commercial bands. Sun Donahue had few equals. And few maestri can claim so many enthusiastic alteroni

SAXIE DOWELL, a pleasant, heavy-set, mustachioed tenor saxist with Hal Kemp's band made some sort of ultra-minor musical history when he wrote "Three Little Fishes," a tune more suited to the repertoire of a nursery-school teacher than that of a professional musician. But Saxie survived: in fact, after Kemm's death late in 1940, he formed his own outfit. This particular unit never gained much musical fame, but his brave Navy band, assigned to the ill-fated U.S.S. Franklin, brought a new and even more thrilling recognition for musicians for its magnificent heroics when the ship was tornedoed.

TEDDY HILL led a compact, swinging hand that appeared frequently in Harlem's Savov Ballroom during the early and middle thirties. The outfit swung wonderfully well primarily because Teddy had a great knack of setting just the right tempos for each tune. Hill seldom spotted himself on sax, featuring instead the great tenor saxist Chu Berry, as well as several outstanding trumpeters: Roy Fldridge, Bill Coleman, Bill Dillard, Frankie Newton and, as early as 1937, before practically anybody had heard of him, Dizzy Gillespie, In 1940 Teddy retired as a bandleader and soon opened a Harlem nightclub, Minton's, where he encouraged musicians to play what they wanted to and which, because of Teddy's policy, eventually became the birthplace of

ing activities to the West Coast, where, during the early thirties, he fronted a band that included such future stars as Lionel Hamnton Marshall Royal and Lawrence Brown, During the Big Band Era he occasionally migrated east, spotting such musical stalwarts as Dizzy Gillespic, Joe Wilder and T-Bone Walker, Though Hite's band didn't win major acclaim, it enjoyed a fine renutation amone West Coast musicians and achieved national attention when on several occasions Hite lent his entire band to Louis Armstrone.

was one of the unheralded bands from Kansas City which played in the swinging Basic style but never received sufficient exposure either on the sir, on records or in the better clubs. Leonard, a good saxist, though never a starting soloust, featured other musichans, including for a short time Charlie Parker. The band attracted musicians and the hipper audiences that frequented the Jesser-known clubs and ball-rooms that his band played throughout most of its career.

NYE MAYHEW threatened during 1937 to have one of the most successful week banks. Kengh's arrange, John Scott Tretter, who also played pans for Maybew, Nye, a hand-more tener exists, appeared first at the same threat of the same threat of the same threat the same threat threat Claim, fill was the edy both that didn't emerge a automate successful threat was more at the Caislow, Why' Who that the didn't emerge a national success after a summer at the Caislow, Why' Who that the same threat t

The McFARLAND TWINS, two handsome saxophonists who looked like football heroes, fronted a mickey-mouse band in the late thirties and early forties which offered nothing more musicianly than a good

The McFarland Twins



sarls' trio, the Norton Sisters, and an effective glee club, in the style of Fred Waring. from whose band the Twins had been gradusted. Then suddenly, in 1942, the boys pulled a musical about-face, and showed up with a thoroughly musical outfit that snotted a fine sax quintet, led by George, and played some delightfully modern arrangements. It also featured an exceptionally good planist, Gooff Clarkson, who later became a Les Brown mainstay, and two singers, Betty Engels and Dick Merrick, who were obviously influenced by Helen O'Connel and Bob Eberly. The band worked reenlarly, attracting many a customer with its two-pronged charm, It's too bad the McFarland Twins didn't come alone a generation

later, though: imagine what a novelty it

would have been recording them in stereof

JOHNNY MESSNER, an especially personable Juilliard graduate, led the band in the Marine Grill of New York's McAlpin Hotel for many years, a ten-nince contfit that by the early forties had become so well knit that it managed to sound much bigger than it was. Its well-scored arrangements helped. So did the doubling of the musicians, who managed to field a trombone quartet, though there was just one regular trombonist in the band, Messnerpresided smartly over the proceedings, featuring himself and a very attractive lass, Jeanne D'Arcy, on vocals, as well as the toy piano of Paul Kuhlthau, whom Johnny dubbed "Professor Coleslaw." After his lone stay. Johnny eventually moved up and out of the cold, marble-lined Grill and into the Army, But after the war, another srill beckened him, and down he went again, this time into the Hotel Taft, as vocalist, saxist and assistant leader of the Vincent Lopez band.

GERRY MULLIGAN wrote some superò arrangaments at the close of the Big Barnagaments at the close of the Big Barnagaments of the close of the Big Barnagament of the Barnagament of the Company of the Comp



and finally, in the sixties, created one of the outstanding big bands of all time. Staffed with many fine musicians who were attracted by Mulligan's scores and by his attractive, persuasive personality (he had matured beautifully), the thirteen-piece outfit featured a style that Gerry once described to me as "controlled violence. I learned the art of underblowing and still getting a full, rich sound, from working in Claude Thornhill's band-the most underrated, if not the finest, all-around big band of all time." Like Thornhill's, Mulligan's band sounded as if it were going to crupt at any given moment; yet it succeeded in suppressing any musical violence in favor of subtle, persuasive, cuinging sounds. If ever there was classic or blatant to be effective, the Gerry Mulliean band was it.

★ GEORGE PAXTON, an excellent arranger, pretty fair tenor saxist and bon vivant ran Ina Ray Hutton's hand for her in the early forties. In 1944 be split and started his own outfit. It was always a musicianly crew, hampered for a while by a string quartet that not in the way, but aided by an outstanding lead trumpeter, Guy Key, a lovely toned, swinging tenor saxist, Boomie Richman, and two very effective singers, young Alan Dale and Liza Morrow, By 19/5 Paxton had dropped the strings and having replaced the weaker men with some of New York's best musicians, began playing the better spots. He soon disbanded and became one of the town's more successful music publishers and bead of a less successful record commany.

TOMMY REYNOLDS looked and played

like a hungry Artic Shaw, Lean and intense, he blew his clarinet with ereat fervor, reaching for high notes as Shaw often did, screeching as Shaw seldom did. His band, which he formed in 1940, was one of the loudest of all time: its raw enthusiasm was case of German measles. When it didn't sound like Shaw's, it sounded somewhat like Glenn Miller's, always with spirit but seldom with finesse. By 1942 Reynolds, a pleasant, dedicated man, had toned down his band and himself. New arrangements began to lend distinction to his music. So did a good tenor saxist, Serge Chaloff, described by critic Barry Ulanov as "a tenor man with a good tone and unremarkable ideas," who a couple of years later made musical history as baritone saxist with Woody Herman's Herd. In later years, Reynodds received recognition of a different oct; he became one of the most respected producers of musical radio shows in the New York area. And they weren't all loud ones, either.

DICK STABILE, a handsome, smiling, gentle sort of Lothario, was featured saxist with Ben Bernie's hand before he organized his own in 1936. Built around its leader's horn, it was a joy to those who admired his amazing technique, an embarrassment to those who didn't like to tell this nice suy that he had no business trying to play jazz. The band supplied much musical color via a reed sextet ranging from clarinet to bass sax, highlighted, sometimes with overpowering effect, by its maestro's horn. By the early forties Dick had discarded some of his more blatant blowing, applying his prodigious technique to loyely shadings rather than racy runs. He had in the meantime taken himself a beautiful wife, Gracie Barrie, whose visual charm and vocal talents added musical and commercial anneal to a hand that had developed into one of the most attractive outfits on the scene. After the end of the era, Stabile, a wellschooled musician, devoted his time and energies to conducting, often extending himself beyond the normal call of duty as musical director for Dean Martin and Jerry

CHARLIE VENTURA, whose booting tenor sax had been a spark plug in Gene Krupa's band, left the drummer and for a while in 1946 tried his hand at bandleading. It was a brave sesture that failed. Ventura, a serious, straight-forward gent, attracted some of the country's top young talent. Neal Hefti arranged and played trumpet. Tony Scott was on clarinet: Margie Hyams played vibes and wrote additional scores. Other contributors to a well-stocked library included George Williams and Justin Stone. The band was a colorful one, with Ventura featured on soprano and alto sax, in addition to his tenor. It recorded a few sides for National which revealed little of the band's attractions, played several dates. mostly in the East, but never really got off the ground. Charlie returned to Krupa for a while: recently he was leading a swinging quartet around Springfield, Massachusetts.

JERRY WALD sounded like Artic Shaw, a comparison that Jerry often resented and about which Artic couldn't have cared less. Shaw had always been Wald's idol, and this showed clearly not merely in the sound of Jerry's clarinet, but in that of the whole band. It wasn't a bad sound by any means, but everywhere Wald went there'd be some-



Jerry Wald with saxist Bobby Dukoff, guitarist Art Ryerson, bassist Sid Weiss

one accusing him of copying Shaw, It assumed heavy shift with may be why be gotted more than most leaders. But he just coulded more than most leaders. But he just coulded not that the leaders with the fill instruction of the property of the state of the property of the state of the property of the privite, bassist Skew graduates as lead assist Lex Robbinous, leave that Boyer and arrangers Ray Cantillo Boyer and Cantillo Boye

The Piano-playing Leaders

THE WIDEST variety of bands stylintically were those led by ginnists. Some featured juz; others concentrated on society-type main. Some were frounded by gutta musicians; others by attractive personalities. Some concentrated on arrange-ments; others just payed simple chorns after chorns or modely of times. Even of the leaders could offer as much emotional impact as a horn player or singer who stood in front on his band and eatthelished direct counter with his suddiness. Yet most of them, because they had stadied piano rather than a simpler instrument, were ved verond in main.

CHARLE BAUM was a much sought-affect value plant before he streted his own band late in 1937. He himself was exceedingly impressive: "Baum's playing reducer the in my review, "because he's pulling under in my review, "because he's pulling under thying lo faid out what laspeened by the interesting stiff as quickly that you've still trying lo faid out what laspeened by the property out." Offerwise, the band ammounted to little, however, chiefly because it wastre to little, however, chiefly because it wastre but tried, instead, to play wring arrangereview pointed out, "they're easily awe'd."

NAT BRANDWYNNE, to "right" and more mutually impressive ginned in the two-pinto team that I so the early thirties, never schieved the popular action in the handloom, flashfor former perture. Eastly Daniel. After Eastly left to user the band, the thirties of the control o respect and admiration of his fellow musicians.

LOU BRING was an attractive, facile pianist who had played with Vincent Lopez before he formed his own group in the midhriftes. His was one of the better society type bands, primarily because of Lou's own playing and the singing of an attractive lass animed Francis Hunt, who left the band for a short period to work with Benny Goodman, only to return to Bring and eventually to marry him.

CARMEN CAVALLARO was, so far as] was concurred, the best of all the flashy society-music pianists. He had an extraordinary technique and touch, great dynamic control and, surprisingly, more than a slight feeling for jazz. I first heard him in 1934 with Al Kavelin's band (he was then simply billed as "Carmen") and gave him a raye review. After he left Kavelin, he led a small and unimpressive group for a while; then as his fame and fortune grew, he blossomer out with an attractive fourteen-piece outfit that spotted a very good singer, Larry Douglas, who later became a successful musicalcomedy and nightclub performer. In repose, Carmen had a face like a sad clown (without makeup, of course), but as soon as he started playing, his whole expression changed and he became the dynamic personality



showman, Since the big band days, Cavallaro has enjoyed a very successful, semi-pop concert career.

JACK FINA, a handsome man, left Freddy Martin's band after he had starred on the "Tonight We Love" record hit, looking for success as a piano-playing leader. But at the beginning, success wasn't on his side, because Fina couldn't resolve a personal problem. Eventually, however, after an absence from the musical scene. Jack returned to lead a good, musicianly group that for a while, featured an excellent singer named Harry Prime, and which devoted most of its time to appearances on the West Coast.

songs-"Body and Soul," "I Cover the Waterfront," "I'm Yours," "Out of Nowhere," "Coquette" and many other musical melodics, including his and my favorite, "Hello, My Lover, Goodbye"-led a good, hotel-room type band in the mid-thirties. Replete with interesting sounds from a read section that included flutes, oboes and English horns, it featured both the expert piano and the enthusiastic charm of Green himself. But the band was short-lived. Johnny soon went to Hollywood, pursuing a highly successful career first as a writer. then as a musical director and conductor (he has appeared for many years on the Oscar telecasts). Most recently Green has evinced a preference for more serious music and, to emphasize the change, now makes it clear that professionally be prefers to be known not as Johnny but as John Green.

SKITCH (LYLE) HENDERSON may never have led his own dance orchestra if he hadn't been talking with his friend Bing Croshy one night in the Stork Club when Jimmy McCahe, head of the Pennsylvania Hotel, happened to pass their table. According to Skitch, "Bing said to Jimmy that he ought to put my band into the Café Rouge," McCabe liked the idea, so Skitch, who didn't have a set band, put one topether, played three one-nighters, "in Mahoney City, Pennsylvania, some college date and Old Orchard Beach, Maine, and then we opened." The band, presided over by nixieish talented Skitch at the niano. was a musical one, featuring two French horns, in addition to the usual sax, brass and rhythm section, and a soperb singer named Nancy Read. It lasted about two years. "I didn't realize then that I was starting after the big hand era had ended. By 1949 the business was pretty had and, after a disastrous trip through blizzards in Michigan, I got a call one night in the Blue Flame Café in Lexinston, Kentucky, from Frank Sinatra. He'd sotten wind that we weren't doing too well, and so he offered me my old job back as his musical director." That ended the Skitch Henderson band, "It also saved my musical life," adds the bearded one, who later achieved national fame with the superb orchestra he led for many years on the "Tonight" TV show.

X JOHNNY GREEN, hest known for his V CLAUDE HOPKINS, a graduate of Howard University, had become well established by the time the big band boom began. His band played a very light, dainty, harnessed kind of swing, highlighted by the solos of Honkins, a centle, watery-eyed nianist, clarinetist Ed Hall, trumpeter Jabbo Smith and trombonist Vic Dickenson. The band also featured two popular vocalists. Orlando Robeson, who had a high, thin, yet attractive tenor voice, best known for his version of "Trees," and Ovic Alston, a trumpeter,



Claude

whose breatby, swinging style buffed and puffed attractively through up-tempoed tunes, like Claude's theme song, "I Would Do Anybiting for You." In the seventies, Hopkins was still performing delightfully as a solo planist.

X HENRY KING, a thoroughly accomplished plantst, seldom played anywhere except in the pothest botel rooms, which were well asted to his set style. During the mid-thirties his was considered among the best of the lockety bands, but it never seemed to appeal to other than those for whom the automated businessmar's bounce was the answer to all dance music needs.

VINCENT LOPEZ bad made a name for himself long before the Big Band Era ever got under way. Starting in the early twenties, he led an outfit that invariably focused on his piano, with a sharp pinspot on his floot, facile, corny interpretation of "Nola," Lopez, who often seemed more interested in astrology and numerology than in music, did a reasonably good job of keeping up with the times, for the band he fronted in the late thirties and early forties produced fairly up-to-date if never distinguished or inventive music. He will perhaps be best remembered for "Nols," for having discovered Betty Hutton and for his seemingly thousands of broadcasts from the Grill Boom of the Hotel Taft, where he place you allow your distry yets. Porting for Longs page always considered one of the most structure, which was considered one of the most structure. One has been proposed to the proposed t

better big bands. XJAY McSHANN came out of Kansas City, a direct descendant in the big band lineage from Count Basic, Heralded by the public in the early forties for his commercial boogie-woogse solos, he soon proved himself to be something much more-a fine, updated, swinging planist. His band, too. had a great deal to offer: a whole night's barrage of romping, riff-filled arrangements, blown with enthusiasm by the entire ensemble, and interspersed occasionally by the advanced solos of a young alto saxist who often confused some of us simply because we were not yet ready for Charlie Parker. In addition to Parker, the band introduced sev-



eral other embryonic jazz stars, bassist Gene Ramey drammer Gus Johnson and tenor saxist Paul Quinichette, as well as the inspired blues-shouting of Walter Brown,

PANCHO led one of the very best of the half-Latin, half-society bands that played in the country's swankler hotel rooms. He made a volatile appearance as he attacked the piano with great gusto and managed, despite such showmanlike tactics, to produce on

y JOE REICHMAN was one of the most exuberant of the piano-playing leaders. Always ready with a smile and quip, he portraved the typical society-music piano player. He'd roam all over the keys, and when I reviewed the band in the mid-thirties, be even had a second plantst trying to outroam him. It was pretty awful. But Joe sold hard and he sold well, and though he never achieved much recognition for his musical offerts, he made a lot of hotel room managers and businessmen happy--not to mention the gals, who loved his thin mustache

and handsome leer. FREDDY SLACK had something big going for him when he left the Will Bradley band in 1941. He had been featured there on a batch of boogse-woogie big band arrangements, and the world seemed ready for him and his band. But Freddy, who was an excellers planist in more than the limited b.w. vein (he bad been featured with Jimmy Dorsey for several years), never seemed to take his career as a leader seriously enough, He did make a few sides with his vocalist. Ella Mac Morse, for Capitol, most successful of which was "Cow Cow Boogie," and he did lead a band, mostly on the West Coast, throughout the early forties. But Slack, a pleasant, vague man muddled along in a boogie-woozie rut almost until his death in August, 1965. A clue to his apparent lack of enthusiasm for a commercial career: "You might not believe it," he said in 1941. "but writing boogle woogle doesn't give me near the thrill that writing sweet stuff does." Apparently, Freddy, who made frequent attempts to reestablish himself, just kept barking up the wrong piano bench.

TED STRAETER was a warm, friendly, sensitive man who delighted New York's smarter supper set with his breezy, musical treatment of show tunes, always played at danceable tempos. He played piano with mafreshing verve and he sang in a breathy style, sounding like a confident Skinnay Ennis, Today his theme sone, "The Most Beautiful Girl in the World," is as closely associated with the late Ted Straeter as it is with its composers, Richard Rodgers and Lorenz Hart.

occasions better than average dance music, TEDDY WILSON led a fine hand for a short time-much too short a time. A delicately swinging pianest, he organized his outfit shortly after he left Benny Goodman who had called him "the greatest musician in dance music today, irrespective of instrument." The band featured some of the ton musicians of the times: Ben Webster and Rudy Powell on saxes, Doc Cheatham and Hal Baker on trumpets, Al Casey on guitar, Al Hall on bass and J. C. Heard on bass. with vocals by Thelma Carpenter. Its style was very polite-like Teddy himself, But "polite" colored bands were difficult to sell in those days: "Everybody kept saying we sounded too white," recalls bassist Hall, But for those of us who heard the band downtown at the Famous Door on Fifty-second Street or untown at the Golden Gate Roll. room, it offered some delightful listening,

Teddy.



. India Manager at the party

484 Inside More of the Rie Rands especially when it featured Teddy's someth piano playing. During its one year of existence it recorded twenty sides, including a beautiful version of "The Man I Love" which featured a Webster tenor chorus that is still considered a classic, and a lovely thome, "Little Things That Mean So Much," composed by Wilson, who also wrote many of the band's arrangements. Perhams the band remained too polite; perhaps it needed more flash to attract a public that associated excitement with colored bands. In any event, Teddy gave up the band in 1949, formed a sextet and thereafter remained associated with small groups, all of them filled with the sort of musical good taste and distinction that typified Teddy Wilson himself. He also devoted himself to teaching and nurturine a son. Ted, a first-rate drummer, as well as appearing in clubs as a soloist and occasionally rejoining the Goodman Quartet.

BOB ZURKE, like Freddy Slack and Teddy Wilson, also gave up his lob as a pianist in a name hand to take on the role of a leader His alma mater was Bob Crosby's outfit, to which he had contributed some intense yet high-swinging solos, By 1939 Zurke, a squat. mustachioed man in his late twenties, whose undsciplined way of living undoubtedly was one of the causes for his looking at least ten years older than he really was, had become so popular with big band fans that he decided to see what he could do on his own The results were disappointing. His band--several of its members were discarded vetcrans from other outfits-had little to offer. and Bob's playing, often trying to make amends for an inferior rhythm section, suffered. Within a few years he let his men no and settled down on the West Coast. where he worked with a small unit until death overtook him at thirty-three.

The Violin-playing Leaders

PLAYING a fiddle didn't create an especially exciting sight or sound for a leader during an era that heaped greater glories on brass and reed players. Nevertheless, some maestri managed to do quite well with their violins tucked either under their chin or under their arm.

MITCHELL AYRES and "His Fashions in Music," one of the more musical hotelroom-music bands, usually sounded larger than it actually was, thanks to good arrangements. Composed of refugees from Little Jack Little's orchestra, this was a cooperative unit, which elected Avres, a pleasant, powerfully built violinist, as president. It was a homey-looking group-some looked like assistant zoology instructors, others like successful milliners, some like musicianswhich evinced a good deal of team spirit among its principals: Avres: "Goldy" Goldmark, his chief licutenant, who began as a violinist and developed into a mediocre base player: "Count" Ludwig Flato, a very good pianist: tenor saxist Phil Zolkind, who played good jazz, and the band's most distinguished and distinguishable musician, lead saxist Harry Terrill, whose lush lead alto was predominantly (often too much so) displayed. The hand also featured two bettersthanaverage singers, Maryann Mercer and Tommy Taylor, as well as Mcredith Blake. It specialized in some fairly good swing versions of the classics, plus numerous other novelties, like giee club effects, that never quite came off. Throughout its career the group was plasued by weak rhythm sections, so that even though it tried to swing, it never really did. After the band disbanded in the mid-forties. Avres, a very good conductor, took over as musical director of the Perry Como show and Columbia Records, the start of a highly successful

a car in Las Vegas, Nevada, in August, 1969.

EMERY DEUTSCH may have been nutting everyone on. Nobody really ever knew. He played the saddest, most unctious fiddle in the world, every musical strain and facial grimace a reflection of his theme song, "When a Gynsy Makes His Violin Cry" The cry and the violin were there, all right, but Doutsch was much too hip and suave to qualify as anything even remotely resembling a gypsy. Obviously, he knew where the loot was, and when he gained a large following through his CBS broadcasts, he went out to dispense his weeping wails in person, "Sway and Loitch with Emery Deutsch," suggested one wag, and press agent and band commentator Gary Stevens wrote: "Emery used to soak his violin bow in chicken fat." But the fat and the tears attracted the customers, and Deutsch did very well for himself for several years,

AL DONAHUE began his carreer as a socicity band leader, landed a covered and very successful engagement in the Rainbow Room, where he featured a young singer named Phil Brito, and then, in 1940, suddeany decided hird rather lead a swing-band. Two years earlier the U.S. Bureau of Sandards haid smil a capsule, tested to last five memorabilia of the year 1918, including a bestor of a spirate band leader who use fill

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then had never swung in his life; Al Donahue. Conceivably encouraged, embarrassed or perhaps conscious-stricken. Al. a mildmannered, unassuming graduate of Boston University Law School, revamped his band. Soon it did swing. It featured some good jazz musicians plus a very pretty, talented young singer named Paula Kelly, "I'm getting the greatest kicks since I've been connected with the music business," announced XENRIC MADRIGUERA, a well-schooled, Donahue, who had packed his fiddle into its case and joined the swine parade. It would be nice to be able to relate that his new band was a big hit, but it wasn't. Still. All had tried hard to achieve the stature that a thoroughly unhip government agency had

accorded him. ENOCH LIGHT explained his musical philosophy twenty-five years ago when, in describing his new band, he noted that "there are no tricks, just straight dance music, arranged as tastefully as we know how but without a lot of unnecessary embellishments." An embryonic concert violinist, he X JOE VENUTI was one of the truly great had just reorganized his Light Brigade after a lengthy recuperation from a shattering automobile accident that had interrupted his already well-established career. A wellspoken, deep-thinking Johns Honkins graduate, Enoch had played the European circuit before the Big Band Era had begun, Concentrating thereafter on New York and its environs, he fronted several different hoteltype bands, none of them ever especially scintillating but each well rehearsed and well routined. From time to time he featured such diverse attractions as Lazy Bill Huggins, a homey singer, Peggy Mann, a very musical one, Ted Nash, a good jazz

Enoch, headman of the Light Brigade



tenor saxist, and three girl fiddlers-all heard during his hundreds of brondcasts from the Grill Room of New York's Hotel Taft. Light did all right then. But many years later he did sensationally well-as head first of his immensely successful organization. Command Records, and then of the Singer Company's Project Three label,

effervescent musician, led a series of slick hotel-room orchestras that played good typical society music and sparkled on its wellorchestrated Latin melodies. It employed colorful reed doubles and over the years featured a variety of impressive vocalists: the exciting Helen Ward (before she joined Goodman), an attractive debutante, Adelaude Moffett, the Mullens Sisters, Tony Sacco, Manuel Fernandez, and a very pretty girl, Patricia Gilmore, who left NBC to sing with Madriguera's band and eventually to marry its leader

jazz violinists of all times-perhaps the greatest. He was also a phenomenal screwball whose wild antics have become legendary among musicians. But the leader of a great band he was not. Why? Possibly because Joe, an immensely lovable, volatile man, never disciplined himself or his musiclans enough. His band sounded spirited but sloppy, playing a few good arrangements and many that were merely adequate. During the early forties it featured a vibrant, jazz-tinged young girl singer, Kay Starr, and a colorful speed demon of a drummer, Barrett Deems, who seldom laid down a solid beat. But most of all it fcatured Venuti himself, a magnificent musicoan, whose great talents had been more effectively displayed on a batch of great jazz sides he'd made in the early thirties with guitarist Eddie Lang. Recalling these recordings, critic Barry Ulanov suggested in a 1943 Metronome review that Venuti might do much better if he forgot about his band, formed a quartet and went "into some small anot. like Café Society where he could play the kind of music he plays best, unhampered by ordinary, ephemeral commercial considerations." And that's basically what Venuti did do for the next

thirty years, appearing in jazz concerts here and abroad

The Singing Leaders

SURPRISINGLY (see singers led successful outsits during the Big Band Erz. Why? Perhaps because the emphasis during those dozen year was upon instrumentalists and a singer didn't fit into the image that the general public had of a leader. Sur vocalist Bic Binata and Como and Haymes and Bob Eberly must have resilized this, for none, despite their popularity, even tried for a career as a singer in order to be successful, no Big singer really needed a band. Nevertheless, there were several singing leaders, including a few big band graduates, who did fairly well for themselves.

BOB ALLEN, who played second singer to Skinnay Ennis in Hal Kemp's band, had a deep, rich, romantic-sounding voice that he used in a lazy, scooping way, After Kemp died. Rob. a handsome lad, took over Vince Kemp's mellow clarinet sounds in addition to deeper votcings that used a bays sax, some excellent arrangements by Hall Mooney, Randy Brooks's brilliant lead trumpet and, naturally, Allen's voice. With Kemp he had seemed shy and reserved. In front of his own band he was much more dynamic, waving his baton enthusiastically and beaming at the dancers-many of them young girls overcome by Allen's good looks -and acting like the old personality kul-He succeeded in doing all this without sacrificing his basic talent; an excellent voice which he used intelligently and tastefully. His band, though, never became very successful, and today, according to his old Kerny sideksek, John Scott Trotter, Bob, who has settled down in Engine, California, is known as a very fine woodworker.

ZINN ARTHUR, leader of "the other band" that played opposite most of the big names in New York's Roseland, had an unusually warm, good baritone voice, a gorprous theme song, "Darling," which he wrote and sang, and one of the biggestsounding small bands in the country. It featured a raft of excellent arrangements, the lovely alto sax of Alvin Weisfeld (later known as Alvy West, leader of a good little recording band) and Arthur's singing. An extremely well organized gent with the mind of an accountant but the soul of an artist, he was just beginning to impress nationally when he was called up as one of the first Army draftces. He became an important part of Irving Berlin's "This Is the Army" show. After the war, he developed into a successful photographer, then took over as administrative assistant to producer Joshua Logan, A man of taste, tact, intelligence, Arthur wound up as owner of an outstanding restaurant on Long Island.

SEGER ELLIS, an attractive man with a ready smile and a musical style (he recorded many vocals with all-star instrumental groups in the early thirties) and a hnapy, swinging approach to piano playing which covered the full keyboard, Ich his Choir of Brass hand during the mid-thirties, Il used no seases, just brass horns and Il used no seases, just brass horns and wife, Irene Taylor, an equally impressive singer who had replaced Mildred Bailey in Paul Whiteman's orchestra. The interesting and unique Choir of Brass idea never caught on commercially, however, so Ellis eventually settled for a smaller but still musiciaely group, which toured the country until Seger finally settled down in Texas.

g SKINNAY ENNIS, who always sounded as if he didn't have enough breath in him to sustain his alarmingly slim body, let alone more than two successive notes, started his own band after he had left Hal Kemp's, in which he had made a national regutation.



Focusing on his singing, some fine arrangements by Claude Thornhill and Gil Evans, and using his version of "Got a Date with an Angel" for its theme song, the band settled on the West Coast, where it found a conspicuous resting place on Bob Hope's radio series, on which Ennis performed both as conductor and stooge. Skingay was a quiet, slow-moving, gentle, thoroughly likable gent who in the early sixties met an astoundingly violent death-while he was cating in a restaurant some food lodged in

rhythm, plus Seger's vocals and those of his v EDDY HOWARD, a pleasant, relaxed, natural singer with the looks of a clerk in a country store, became so popular in Dick Jurgens' hand that he decided to go out on his own. His vocal manner was soft and intimate and often more musical than he was given credit for. He made several Columbia recordings with jazz musicians,



Eddy. Teddy Wilson. John Hammond (front)

including the great guitarist Charlie Christian, then started touring with a compact but rather good sweet band, His stock shot unward after he recorded "To Each His Own," which became a smash hit and helped him sustain through several successful years before he died in 1963. I liked his singing tremendously, for which I was labeled square by some colleagues.

ART JARRETT took over the Hal Kemp band in the spring of 1941, several months after Kemp had been killed in an auto crash, (The real, working leader of the band was Porky Dankers, who had played sax for Kemp for many years.) Jarrett, a likable dreamer with a tenor voice that really didn't fit the band's style, made a good front man, charming the customers. But the real excitement of the band, which continued to feature Kemp's unique style, was generated by the brilliant trumpeting of Randy Brooks and the good looks of Gale Robbens. The valiant attempt to carry on without Kemp was in vain, however, and after engagements in some of the country's better spots, the band faded from the scene.

LITTLE JACK LITTLE sang in a very personal now-Iro-staiking, now-Iro-staiking, now-Iro-staiking manner that had made hum a radio favorite before the big band days. During the mid-thrifts he led a pretty good band whose siddie player, Mitchell Agress, became Mithid Agress when the man left Little to form their own co-op group. During the property of the property of

FRANKIE MASTERS was one of the most amiable of the big band leaders. During the late thirties he began making some commercial sounds with his "Bell Tone Music," a trick device which consisted of staggered chords. He same in a pleasant if somewhat thin voice, and he also spotted a good girl singer named Marton Francis, Later Frankie went in for straighter, more musicianly, thoroughly danceable but never especially identifiable music. He featured a new girl singer, a very pretty one named Phythis Miles, whom he later married, a good tenor, Lou Hurst, and his own easygoing personality, which won him a host of friends if never very many overly zealous big band enthusiasts.

LEIGHTON NOBLE took over some of the remnants of Orville Knapp's band when some of its members grow dissatisfied with George Ofsen who had assumed leadership of the band after Knapp's death, Noble, a very handsome man with a pleasant voice, and Chick Floyd, a talented arranger and pianist, formed a partnership, using many of the Knapp band's stylistic tricks, such as its exaggerated brass dynamics and the unison saxes. They also featured the same pretty vocalist, Edith Caldwell, and Floyd's playme of an electronic instrument called a novachord, which could sound pretty awful but which Floyd managed to play quite well, Essentially a sweet band, the Noble outfit appeared mostly in the smarter rooms, satisfying the customers with its danceable music and dignified presence.

χ WILL OSBORNE was one of the most delightful leaders I ever knew. Before the Big Band Era, he had waged numerous pitched battles with Rudy Valice for top spot in

what we used to call the Single Nostril School of Crooning. I doubt, though, that Will ever took these battles seriously: his sense of humor was too sharp, his attitude toward life too relaxed for that. He across ally loved jazz and headed a good swing band in the early thirties. In 1935 he formed a stylized outfit that featured rich, deeptoned brass, emphasizing, of all things, slide trumpets plus glissing trombones blown through megaphones. Several years later he came up with a less formal outfit, one that featured a kooky singer named Dick (Stinky) Rogers, Several years after that Will fronted still another group, this one spotting a gorgrous girl vocalist named simply Marianne. Whenever I saw Osborne, he always stemed to be enjoying his work. often poking light fun at other hands and even at himself. His singing style changed little, it remained intimate and pleasant and to me warmer than Vallee's. But for reasons best known to Will he featured it sparingly, preferring to spotlight others, including some excellent musicians who filled the ranks of his various groups.

CARL RAVAZZA was best known for his theme song, a pretty ballad called "Vieni Su," which he same with the same sort of tearoom charm that pervaded his orchestra. Much of Rayazza's success-he was a friendly, smiling fellow who looked inst like the guy every girl's mother would want her daughter to marry (only the daughter would think he's just too nice)-came during engagements on the West Coast, where the band had originally been organized by Tom Coakley, a lawyer who returned to his practice and later became a prominent indee in California. The hand did play in New York during a period when Carl had changed his last name to Ravell, Like several other West Coast sweet bands, it looked better than it sounded, producing relaxed hotel-room music with much spirit and little finesse.

XORRIN TUCKER was a pleasant singer whose band was doing well enough until his grif vocahit, Bonnie Baker (nee Evelyn Nelson of Oranga, Texas), happened to latch onto an old World War I tune called "Oh, Johnsy, Oh." To it she addd her own coy enunciations of such provocative words as "Oh?" and "Ub-uh?" and a few extry sizks.



Orrin Tucker with Wee Bonnie Baker cutting a fifth anniversary cake (1941)

and all of a sudden Orrin had himself a hir record and once of the hotsets blands in the land. This all happened late in 1935, For several years threather the Tucker band rode slong on the creat of Bonnie and leaders who had been catapulated to prominence by a simple record, Tucker, friendly and intelligent—but had studied to be a doctor—maintained his equilibrium. He know that the properties of the studies of the had been also been also also the same that was at its best polying for middle-saxed

dancers, and that is just what he kept on chong. After Boands left, Orfin took on some even better vocalists: first Scottee Marsh and then, several years bate, when he had his best based of all with seven brase, interesting the several properties of the addisinger named Helen Lee, Orris have his music, his public and his own limitations, and to, a generation after most of the hig bands had facked away, he was still around, all pluving his pheasant music is some of

The Mickey-Mouse Bands

MICKEY-MOUSE bands had their place on the big band scene-most often in the Midwest, where for some reason that may be related to the section's inherent conservatism, bands that phrased in an old-fashioned way and blazed few new trails found ready acceptance. Most of these bands were led not by first-rate musicians (few could stomach those sounds) but by businessmen. many of whom were top-flight executives who knew how to keep their mechanical men operating at maximum efficiency.

* BLUE BARRON made out so well booking bands in and around Cleveland that he formed his own band (and changed his name from Harry Fritdland). Having been associated primarily with numerous mickey-mouse bands that infested the Midwest, he had little difficulty assembling one that sounded like a mixture of Sammy Kaye, with whom he had worked closely, Kay Kyser, Guy Lombardo, Jan Garber and Horace Heidt, and soon posed a serious threat for the Master Mouse title. He had the style down pat, as I noted in a February, 1918, Metronome review of the band: "obnoxious overphrasing, saxes with whining vibrates, trumpets that growl and rat-a-tat and slur into harsh, irritating mutes, a trombone that glisses all over creation, all sorts of overslurring, an electric guitar, a rhythm section that puts most of its emphasis upon a tuba burping on the first and third beat, singing of song titles, attempted also club effects. and all similar, musical tricks that associate corn with commercialism and commercialism with corn." Rough at first, the band gradually assumed a slick sheen. Russ Carlyle was its featured singer for years; later > CHUCK FOSTER, a tall, quiet, blond. two even better singers, Clyde Burke and Jimmy Brown, a Sammy Kave graduate. moved in Barron, a short pudgy, effervescent man, had what some of the other

mickey-mouse leaders didn't have: a sense of humor about himself and his music. He didn't take either too scriously, nor did he try doesedly to defend his music, in fact, it there weren't any fans within hearing distance, he'd kid about the sounds he was making. More than most leaders of such bands Blue Barron was at least a musical realist.

DEL COURTNEY, an affable gent, led a band that was part mickey and part society. Its style was complete unobtrusive, with the saxes subdued, the rhythm section almost nonexistent. It offended no one, except perhaps musicians, "After listening to it for a full evening," I noted in a 1030 review, "won may get a bit weak and commence wareing for something more substantial-like a ham sandwich." Such reviews notwithstanding. Courtney, who'd started his band in the Far West, continued for many years to play many of the top spots, especially around Chicago, and, in fact, outlasted many a more vital band.

country-type of fellow, made an impressive appearance as a bandleader, even though his band seldom played very good music. Its sound was indistinguishable from that of y JAN GARBER, "The Idol of the Air Lanes," was the Dr. Jekyll and Mr. Hyde of bandleaders. In the early twenties his band swone as well as many others of the era and recorded some exciting sides for Columbia and RCA Victor, Then, in the late twenties, when the Lombardo boom exploded, Garher, a short, intense man with the flambovancy of a carrival conductor. took over another Canadian orchestra. Freddy Large's, which had already assimilated the Lomhardo sound. Jan's new group succeeded handsomely, thanks in part to a fine haritone named Lee Bennett, but mostly to Jan's good timing and business sense. It played all over the country and appeared on the Burns and Allen radio series, Then, in 1942, Garber pulled a complete switch and reverted to his swinging ways. He runked the mice, engaged Gray Rains to write some fine arrangements, Liz Tilton, Martha's talented and pretty kid sister, to sing them, and a bunch of voung musicians to play them. The results were musically rewarding, commercially indecisive. So, after the war. Jan returned to his more simpering style. When the band era had ended, he continued to appear, centering his activities for a time on the West Coast and in Las Vegas. Now a wealthy man, with real estate holdings in Louisiana, he still owns a baton and tux and will travel a goodly

SGRAY GORDON is best remembered for bis "Tic-Toc Music," consisting of several Kave-Lombardo-type slick tricks accentuated by a montonous heating of two temple blocks to reassure listeners that they weren't listening to Sammy. Guy or any of the other mice. The band wasn't consistently annoying sometimes the men many of them good legitimate musicians, even swung a hit. The total effect, according to my 1939 review, was like "a inicy steak over which you've just powerd a quart of maple syrup," Gray, a sensible, sensitive man, admitted with obvious emharrassment that his tricks weren't musical. He had

for his faithful followers.

known purer musical days: many years earlior he had played hot clarinet and sax and had fronted Elmo Mack's Purple Derhy Band, which also featured luzz stars like planist Joe Sullivan and drummer George Wettling, Apparently Gordon couldn't stomach his new sounds indefinitely. In 1943 he chucked bis to-toe tactics and formed a pretty good, swinging outfit, which didn't do much for his bank account but did revive his self-respect. After the big hand days, Gray turned to personal management and for years successfully guided the carners of Les Paul and Mary Ford.

EVERETT HOAGLAND was once a jazz clarinetist who led a swinging band that featured arrangements by its planist, Stan Kenton, Then Housland became head of RKO Pictures' arranging department and in the late thirties met George Mayes, one of the backbones of the recent Orville Knapp band. Together they worked on plans for a stylized group, receiving visorous support from MCA, and began playing not the bollrooms that had once featured Hosgland's swinging sounds, but some of the plusher hotel rooms. In my review of the Honeland band during its early 1940 engagement in the Empire Room of the Waldorf-Astoria I described it as "the most denceable and least boring of music's mickey mice." Its leader's knowledge and appreciation of good music apparently could not be completely suppressed, so that whatever the band did, it did well. Few other mickey-mice bands could make the same claim.

number of weeks each year to lead his band y ART KASSEL, a friendly, hand-shaking maestro, built his "Kassels in the Air around Chicago, and years before he adopted his mickey-mouse ways, had featured a young local clarinetist named Benny Goodman, Kassel's sweet hand appeared at the Bismark Hotel for years. It also frequently played in Chicago's Aragon Ballroom, from which I caught a broadcast in the summer of 1942. I wrote: "Intenation must mean nothing to these hoys. On the show it was a toss-up which were more out of tune, the trumpets, the trombones or the saxes. But then alone came the clarinets. They won." Kassel's musicians may not have been as impressive as Goodman and some of Art's cartier sidemen, but he did have some above-average singers in Gloria.



The ambivalent Mr. Garber



Art Kassel



Orville Knapp

Hart, Harvey Crawford and Jimmy Featherstone. And he also had a very loyal following.

ORVILLE KNAPP had a hand for Juyen them been years, but not that cheer time it made a treemndoos impression. Knapp, the bright missions, topolytholoxing herebre of movie are Kevlyn Knapp, formed his hand in 1914 for a short maguement at the deviate knapp, formed his hand in 1914 for a short maguement at the deviate knapp for two years, then nigrated eath. I beard it at the Walderf-Astorna fail it to be an especially attractive-looking and it to be an especially attractive-looking and contributionaling group. It used many vibratos, featured an electric parter and in corpan and pilotid to litteness with sudden,

atrantic brase cottenents and subsequent datapy distanceardor. But it colvinosity dollar datapy distanceardor. But it colvinosity dollar versus griting a great cled oil attention when on July 16, 1956, near Booton, Knapp was placing, Said Larry Barnett, the MCA cocurative who loces Knapp was, "He had consider the control of the control of the the high bands of the country." Vertura hader Konappi death, but, added Barnett, "Waken Knappi dieth, but, added Barnett, "Waken Knappi dieth, but, added Barnett,

TOMMY TUCKER, a short, gentle man with a bright smile and a Phi Beta Kappa key, used to wave a long, thin haton with broad sweeping motions at an orchestra



Tommy Tucker with Amy Arneil

that produced most of the usual sweet staples plus several very good singers: Don Brown, a handsome lad with a great baritone voice and direct, musicianly phrasing seldom heard in a mickey-mouse band; Kerwin Sommerville, an enthusiastic, homey novelty singer; and an extremely pretty girl, Amy Arnell, who sang some songs better than others but projected a truly haunting quality with a vocal group that sang the band's lovely theme, "I Love You (Oh, How I Love You)." Tommy worked resularly and in good spots for many years, thanks in great part to an especially astute and dedicated manager, Joe Galkin, Then, in 1941. Tommy blazed when his record of "I Don't Want to Set the World on Fire" became a smash hit. During most of the band's career it had suffered from emaciated-sounding arrangements, which invariably made the band seem smaller than it actually was. But in 1944, Tommy took on Van Alexander, Claude Hopkins and Fred Norman to write new arrangements, and suddenly what had been merely an adequate outfit blossomed into a highly imhad by this time become so identified with mickey-mouse music, that his fans didn't go alone with the switch, and so he reverted to his rodent routine for several years more. Eventually he returned to the scademic world as an assistant professor of fine arts at Monmouth College in New Jersey.

The Veterans

SOME of the pre-Big Band Era leaders had hung up their horns before the boom really get underway. Others hung auround, and a few, because of their siblity to keep up with the times and/or because of their commercial savy, made out well for a number of years. Still others, unwilling or unable to adjust to the tastes of the newer generation, such tensaciously and unsuccessfully to their old styles and gradually faded from the secre. A few had left indelible marks, but more them date impressions that time and tastes could easily reast.

CUS ARNHEIM, a soft-spoken, deep-volced gent, led the top West Coast band during the last twenties and early tháries. Ensconced in the Coconnett Grove in Angeles, it was a hard-driving, well-reheared outfit that featured a raft of good ingers, including Bung Crosby, in the mediatrics, Arnheim's revamped and updated in the control of the control o

was sparked by a potent brass section and spotted some arrangements by its long, lean, lanky plaints, whom I complimented in a 1937 review for playing 'not only good thythmic plano, but interesting fill-in figurations as well." His amer: Stanley Kenton.

singers, including sing crossly. In the molifitries, Arrheim's revamped and updated band scored a big hit at the Congress Casino one of the top bands of the twenties and on Chacago. Built along Goodman lines, the one of the top bands of the twenties and or carlier thritiss. His familiar "Yow-sub." his



"The Ol' Maestro

Inside More of the Big Bands 496 warm, homey way of one-eighth singing and seven-eighths talking a lyric, and his two lovely theme songs, the opening "It's a Lonesome Old Town" and the closing "Au Revoir, Pleasant Dreams," highlighted his many broadcasts from the top spots in the country. His band, during its highly publicized stay in the Palest Blue Ribbon Casino. of the Chicago World's Fair, featured one of the best crooners of the times. Frank Prince, along with "Colonel" Manny Prager and Pat Kennedy and an outstanding saxophonist, Dick Stabile, Bernie was immensely well liked by everyone, including his musicians and Walter Winchell, with whom he carried on a synthetic but very rewarding radio "foud." During the late thirties he organized a more modern band with enod arrangements by Gray Rains and some exciting trombone solos by his new discovery. Lou McGarity. Bernie's radio commercial featured another newcomer, a singer recently out of Nashville, Miss Dinah Shore. He tried very hard to keep her on the show, despite objections from a sponsor who claimed she didn't sing loud enough. "The Old Maestro" lost the battle, (Later Eddie Cantor hired Dinah for a series whose sponsor liked her, and thus it was he, rather than Bernie, who took credit for having discovered her.) Bernie, by then financially well off and extremely popular among the elite of the entertainment world, settled down in his Beverly Hills home, where he

DON BESTOR, best known as leader of the orchestra on Jack Benny's radio serses -remember Benny's standard exit line, of "Play, Don, Play!"?--lod one of the best A JEAN GOLDKETTE led a legendary, starbands of the twenties, the Benson Orchestra of Chicago. Its music was rhythmic crisp and clean During the Rig Band Fra he fronted a less impressive outfit. Its saxes at times sounded like Lombardo's: its rhythmic notency was nil. Occasionally it flashed some color via four flates and an oboe, but too often its music sounded like Bestor looked-mild and pleasant and innocuous-more like an egghead chemistry

died in October of 1943.

The COON-SANDERS ORCHESTRA, coled by Carlton Coon and Joe Sanders, entertained not merely the dancers at the Muchlebach Hotel in Kansas but also radio listeners throughout the country who, during the late twenties and early thirties, could pull in the band's clean, straight-ahead, commercial music via a strong radio station, WDAF. The broadcasts created such a demand for the band that it soon went to the famous Blackhawk Restaurant in Chicaso. There its numerous network air shots



"The Old Left-Hander"

attracted even more people. After Coon died, Sanders, billed as "The Old Left-Hander," took over the band. It became known simply as Joe Sanders and His Orchestra, continued to find some success. mainly in the Midwest, but didn't engender the excitement it had during the days when it sported a hyphen.

studded band that was long dead and gone by the time the Big Band Era began, But its music will never be foreotten by those who beard it during the mid-twenties, when it was recognized by musicans throughout the nation as one of the truly great bands of its day. Goldkette, originally a concert pianist who had been born in France, raised in Greece and educated in Russia, owned one of Detroit's top night spots, the Grevstone Ballroom. Deciding that he'd like to have a band as good as Paul Whiteman's, which was then considered to be the best of them all. Goldkette, a studious-looking man with glasses, went right ahead and began organizing it. It turned out to be a



Top: Don Murray, Howdy Quicksell, Frank Trumhauer Bottom: Ray Lodwig, Irving Riskin, Spiegel Wilcox, Doc Ryker, Bill Rank, Chauncey Morehouse, Bix Beiderbecke, arranger Bill Challis Steve Brown, Fred Farrar-all Goldkette band members

magnificent outfit, full of spirit, musical kicks and such brilliant musicians as Bix Beiderbecke, Jimmy and Tommy Dorsey, Joe Venuti and Eddie Lung, Frankie Trumbauer, Pee Wee Russell, Russ Morgan, Don Murray and many others who migrated in and out of the band between 1924 and 1927. Its original base of operation was Detroit; later it appeared throughout the country, YPHIL HARRIS was drummer and co-leader filling a memorable but farewell engagement in New York's Roseland in 1927, when the strain of high-priced and sometimes unmanageable prima-donna sidemen finally took its toll on Goldkette. When Whiteman offered some of the men jobs with his band and others took jobs in the New York studios, Goldkette gave up his magnificent group. He remained in the music business. however, leading units of varous sizes matil as late as the mid-forties. But his days of real musical glory had ended on that last night at Roseland in 1927.

X JIMMIE GRIER, who arranged for Gus Arnheim's band, followed his former leader in the early and mid-thirties as the steady attraction in the famed Cocoanut Grove of the Hotel Biltmore in Los Angeles, A good musician, who played clarinet and sax. Grier fronted a colorful and musical band that reflected his personality-relaxed, communacative but seldom very disciplined. It x made a succession of good recordings that featured some excellent vocalists: Dick Webster, a very virile-sounding singer who later became a top Hollywood agent, Larry Cotton, a good tenor who went on to Horsen Heidt's band; Donald Novis, who soon started a career of his own as one of the country's top pop tenors; Harry Barris, who had been one of the original Rhythm Boys

that included Bing Crosby, and Pinky Tomlin, who recorded his famous "The Object of My Affection" with Grier's band, Jimmy, a gregarious gent, liked music and prople liked to entertain, liked to live well, and seldom seemed to take either himself or his orchestra very seriously,

of the Lofner-Harris band on the West Coast, where it enjoyed great success during the late twenties and early thirties. Eventually Phil took over the band entirely, becoming a front man and dispensing his big arm as somebody else played drums. Harris, as gregarious in real life as he seemed to be when performing, obviously loved jazz. Proof, the swinging sounds he introduced into the Waldorf-Astoria in 1925 to patrons who weren't entirely appreciative. His singer at that time-a gorgrous girl named Leah Ray, who later married Sonny Werblin of New York Jets fame. Eventually, Phil settled on the West Coast radso studios, married movie actress Alice Faye, became conductor and chief foil for Jack Benny on his radio series and made numerous recordings, the most successful of which was "That's What I Like About the South,"

TED LEWIS, "The High Hat Tragedian of Song," who died in 1971, was more famous as an entertainer than as a band leader. Still, his fame began when he fronted a band, one which at times had some good pazz musicians, like Muggsy Spanier and George Brunis, but had to withstand the impact of Lewis' hopelessly corny clarinet, His biggest success came from his glissful talking of lyrics, such as those of "When My



Is Everybody Happy

Baby Smiles at Mc" and "Mc and My Shadow" and for the most persistent question ever sprung by any bundleader: "Is Everybody Happy?"

X ABE LYMAN (né Simon) worked successfully in nightclubs, in hotel rooms and on records more than a decade before the big hand boom began. He also appeared before and during the era on various radio series, the most successful of which was "Waltz Time," beamed at the older generation and conveniently sponsored by Philips' Milk of Magnesia. Lyman, a burly, loquacious extrovert who started out as a drummer, became especially good at selling himself and his band. Never an outstanding conductor "(Jacques Renard and Victor Arden held the stick on his radio series), he was, however, & excellent at organization and had a good sense of what the public wanted. As late as 1943 he put together a band of outstanding musicians-Si Zentner and Ray Heath on trombones, Billy Bauer on guitar, Marty Gold on violin, Wolffe Tannenbaum on sax, Bill Clifton on piano-which played adequate, if never startling, arrangements, Snotted also was Lyman's wife. Rose Blaine. who had been associated with him maritally

and musically during many of the years in which Abe had established himself as a dominant, if never predominant, figure on the dance band scene,

w McKINNEY'S COTTON PICKERS, one of the great swinging bands of the late twenties and early thirties, was originally a quartet out of Paducah, Kentucky, led by drummer William McKinney. It error first into the "Sinco Septet," then into the tenpurce Cotton Pickers, and played at the Arcadia Ballroom in Detroit, Nearby, at the rival Grevstone Ballroom, Fletcher Henderson's band was holding forth, with great arrangements by Don Redman, McKinney, a good businessman, woord Redman for more than a year, won him and made him his band's musical director, and soon the Cotton Pickers, before then strictly a show band with all the funny-hat routines, were transformed into a splendidly disciplined, high-swinging crew. Redman drilled the men doggedly, until they had mastered his intricate yet always swinging scores, some of which, by the way, were copied from manuscript to score paper by two then-unknown local musicians. Glen Gray and Bob Zurke. The hand featured several outstanding soloists-trumpeters Sidney DeParis and Joe Smith and saxists Prince Robinson, George Thomas and Redman, Thomas and Redman, along with Dave Wilborn, also sang, and sang well. The Cotton Pickers recorded for RCA Victor, coming up with two hits, "If I Could Be with You One Hour Tonight," inspired by Jimmy Rushing's singing of the tune at a party in Kansas City, and "Baby, Won't You Please Come Home?" both featuring great vocal solos by Thomas and arrangements by Redman. Don left the band

BENNIE MOTEN led a hard-driving, swinging hand that played mostly in Kanusa City in the late twentees and from which were graduated several future juzz greats—william (Count) Busie, Jimmy Rushing, Ben Webster, The Lipir Page and Walter Page. (The last replaced bassist Abe Bollar in §27, Forty years late! I rode in a New Moten's band may not have been heard by many big bond fants, but certainly its influence of the property of

in 1911, and though the Cotton Pickers

lasted several more years, they never again

achieved such musical brights.

ence (Basie's band was originally patterned after Moten's) was to be felt for many docades.

VGEORGE OLSEN was an important band. leader in the twenties. His orchestra placed in many of the country's major spots. It recorded regularly and successfully. It nut on a great vaudeville show. And it featured the omni-present vocals of Fran Frey and one of the better girl singers, Ethel Shutta, who soon became Mrs. George Olsen. The band had spirit and color then but, unfortunately, didn't have them during the late thirties and forties. When Orville Knapp was



George Olsen and Ethel Shutta

killed. Olsen took over that orchestra but met with little success. In 1942 I reviewed one of his broadcasts and found his music hopelessly old-fashioned and poorly played. He definitely belonged in the pre-Big Band Era

KBEN POLLACK led one of the greatest big bands of its day, one that broke up just before one of the many brilliant musicians he had uncovered, Benny Goodman, started the whole big band craze, and several years before another graduate. Glenn Miller, took over as the Number One Leader. It had been a sensational orchestra-bursting with exciting, musicianly, great instrumentalists. It featured in addition to Goodman and Miller, who wrote many of the arrangements. Jack Teagarden and his brother Charlie, Charlie Spiyak, Jimmy McPartland,



The Ben Pollack Band, 1929, with clarinetist Benny Goodman. trombonist Jack Teagarden and (between them) cornetist Jimmy McPartland

Bud Freeman, Fud Livingston, plus the nuckus of the future Bob Crosby band-Eddie Miller, Matty Matlock, Yank Lawson, Ray Baudoc, Nappy Lamare, Dean Kincaide, and Pollack's confidant and the future president of the Crosby band, Gil Rodin, By 1934 Pollack, a driving drummer and aggressive human being, and obviously a superb organizer, had grown weary of leading a band. He seemed more interested in furthering the career of his very attractive wife, Doris Robbins, who had been singing with him. And so he lost his big stars. But once the big band craze started. Ben couldn't stay away. In 1936 he organized a new unit, again packed with great undiscovered talent trumpeters Harry James and Shorty Sherock, clarinetist Irving Fazola, saxist Dave Matthews and pianist Freddy Slack, all of whom migrated to other bands. Undaunted, Ben organized another outfit on the West Coast, where he had settled. Like all his bands, this one was also musically good, though it never greatly impressed the public. After 1938. Ben occasionally led a small dixieland group that featured his dynamic drumming. But he spent more of his time in business ventures. running his own club and short-lived record company and instituting an occasional law sait against some of the big bands. He grow increasingly bitter and more disappointed, and finally in 1971 came his tragic death by hanging in his Palm Springs horse.

LEO REISMAN started his band in Boston. where he impressed the blue bloods with his melodic, society-styled dance music. In the later twenties be came to New York and established an even greater following. His tea dansants and broadcasts from the Central Park Casino, near the East Seventysecond Street entrance, were some of the most "in" bappenings of the era. Reisman, who looked and acted like Ben Caury, had a good car for talent. He gave both Eddy Duchin and Nat Brandwynne their starts. His recordings of some highly musical tunes had a good sound; on some he featured such singers as Fred Astaire, Harold Arlen and Lee Wiley. After the more exciting bands came into prominence. Reisman's music seemed pale by comparison. His arrangements sounded like stocks, and though he worked in many of the smarter rooms for years, he no longer impressed the general public. In 1939 at the Strand Theater in New York be let an unknown girl singer take a quick chorus of "Hurry Home." Her name: Dinah Shore. But generally, his music. projected little fresbness, and by 1941 his band had deteriorated into such a dull nothing that all I could note as commendable in an Anoust radio network review was "the fact that Mutual kindly cut the broadcast to fifteen minutes."

X BEN SELVIN was the most prolific recordine artist of all time. Starting in the early twenties, he led orchestras of all sizes and instrumentations, often employing top studio men like Benny Goodman, Glenn Miller and the Dorseys, during a career that spanned two generations. According to Joseph Murrell's Book of Golden Discs, published by the London Daily Mail, Selvin recorded over nine thousand different selections. His nearest competitor was Bing Crosby, with approximately twenty-seven hundred numbers. Selvin, who was also a leading conductor on radio, the guiding light in the electrical transcription field, the RCA Victor, today still remains active as a consultant to large cornerations interested in music. A short, spry, enthusiastic geta, who invested his money well in real estate, his cyes light up when he talks about the days when he recorded for nine different labels under nine different rames. Obviously an extraordinarily edificate conductor, he managed to combine good musicianship with a commercial approach that brought him the endering respect of people in all phases of the music field.

NOBLE SISSLE led one of the first Negro orchestras to be featured in white nightches, one that specialized in playing for floor shows. Sissle was a well-schooled musical in the early twenties, who had written the score for a very successful show ealth of the state of the state of the state of the much flythemic excitement, though from



Noble

time to time it featured such diverse jazz solobts as Sidney Bechet and Charlie Parker and, in 1937, spotted a young singer named Lena Horne. What Sissle seemed to want to do more than anything else as a bandleader was to repudiate the serecetype of the Negro muscian by showing be could play something other than jazz. In this he was eminently successful.

tiges in the electrical transcription head, the head of Majestic Records and a top man att² RUDY VALLEE will never go down in RCA Victor, today still remains active as a history as leader of a great band. Actually, consultant to large corporations interested bis Connecticity Yankees sounded like a



pretty dreary group, but Vallee himself, of course, was a stellar attraction. Starting in 1928, he and his megaphone and his tantalizing tonsils captured feminine hearts throughout the country. Rudy, a Yale grad

A Jew of Waring's Pennsylvanians (brothers and sixters all)

The Veterans 501 and a smart one, spotlighted his crooning pretty much to the exclusion of his musicians. Many of them resented what they called "has superior attitude" and had little respect for his musicianship. And he was inconsistent. He would pinch pennies almost viciously; yet if one of his musicians was in trouble. Vallee would support him for a long period, sometimes without letting anyone else know about it. By the time the Big Band Era had begun, Vallee was concentrating almost exclusively on his crooning and his activities on radio, especially on the Fleischmann Yeast program, on which he was starred for many years.

FRED WARING started as a professional bandleader in the early twenties after leaving Penn State, with a polished dance orchestra that recorded for Victor and Columbia. Some of the sides were strictly instrumentals; others featured some good singing by Fred's brother, Tom. Later, Waring developed his famed glee club, and by the mid-thirties his major emphasis was on singing. He was self-admittedly a perfectionist who drove his men and women hard. Some hated him; many admired him; few ever really knew him. In my dealines with

Front row: saxists George and Arthur McFarland Middle row: singer Priscilla Lane, maestro Fred Waring. planist-vocalist Tom Waring, singer Rosemary Lane Back tow: trumpeter George Culley, girls' chotr director Kay Thompson (center) flanked by singing sisters Blanche and Marian Thompson, violinist Fred Culley



Inside More of the Big Bands

him I found be could be utterly charming as well as frustratingly condescending and brutally dictatorial. But his strong will, plus his love and respect for good musicianship. paid off. His outfit invariably performed faithfully. It was the training ground for such future stars as choral directors Robert ANSON WEEKS led a pleasant-sounding Rosemary and Priscilla Lane. It enjoyed sensational success for many years on its radio broadcasts, not merely because of its precise musicianabin but because Waring understood and exploited the tastes of the great American public. His was the common man's annegach "We don't sine music" he told New York Times reporter George Gent in August, 1966, "we sing songs," During that same year. Waring was accorded a fiftieth anniversary party, marking a career that included, in addition to the Waring Glee Club and Orchestra, publication of hundreds of band and choral arrangements, a

monthly magazine, Music Journal, a yearly music workshop, his tremendously successful Shawner Inn on six hundred acres in Pennsylvania and the invention of the

world-famous Waring Blendor. though never exciting dance orchestra. During the early thirties it harbored some colorful sidemen and women-singers Tony Martin, Bob Crosby and Carl Rayazza and future leaders Xavier Cugat and Griff Williams. In the mid-thirties Dale Evans was his girl vocalist. Weeks, a very pleasant man suffered serious injuries in a 1047 auto crash. After his recovery, he reorganized and for many years thereafter played in some of the West Coast's leading hotel rooms, including The Top of the Mark in San Francisco, from which he broadcast regularly and where he waxed his "Dancin' with Anson" record album.

And Still More Bands

IRVING AARONSON'S COMMANDERS. first in all alphabetical listings of hands, was primarily an entertaining, well-trained stage hand that played in theaters, featured arrangements by Chummy MacGregor, Glenn Miller's future pianist, and nurtured such hudding stars as Artic Shaw, Claude Thornhill, Gene Krupa and Tony Pastor, all of whom appreciated Aaronson's gentle, paternal enidance.

Y AMBROSE was an English handleader, XLEON BELASCO, who tried very hard to whose slickly rehearsed and at times semiswinging group rivaled Ray Noble's in the early thirties and captivated American audences with its recordings, especially one called "Hors d'Oeuvre,"

PAUL ASH, hushy-haired, dramatic-looking, idol of female matinee audiences, conducted his large, semi-symphonic orchestra in hig movie houses, mostly in New York and Chicago, during the late twenties and early thirties, giving employment to such future leaders as Benny Goodman, Glenn Miller and Red Norvo.

KEN BAKER assembled a group of young West Coast swingers during the mid-thirties, producing exciting sounds in the Goodman manner and introducing Liz Tilton, Martha's talented kid sister, and several musicians who later formed the nucleus of Stan Kenton's hand.

SMITH BALLEW, an extremely handsome and musical singer, led a fine hand during the early thirties, featuring Ray McKinley's drumming and Glenn Miller's trombone and arrangements until it broke up shortly after both sidemen migrated to the Dorsey Brothers, after which Smith made several

good vocal records backed by top musicians who admired him and his style.

ALEX BARTHA, mustachood and trim, fronted the house hand on Atlantic City's Steel Pier, often vying against name hands there with his crisp, clean attack and once . in a while scaring them, especially when he unleashed his young trumpet find, Ziggy

please those who came to hotel rooms to dance to his music, varying tempos, introducing such goodies as the Andrews Sisters and "flitting around like a molested moth trying to find a place to alight" (a quote from a review), eventually wound up an actor in the movies, still trying hard to please, this time via roles as the perennial hutler

HENRY BLAGINI, who led the Casa Loma in its earliest days, continued during the thirties and early forties to front a hallroomtype orchestra that emphasized strident ensemble sounds, finding some success in the Midwest until his death in an auto accident

JERRY BLAINE, pleasant, wide-cycd and moon-faced, led a fairly good hand, in which he and a pretty girl, Phyllis Kenny, sang, and which spotted a good pianist in Jack Matthias in the late thirties, and played mostly around New York, where Blaine later established his Juhilee Records plus a successful distributing company.

BERT BLOCK, now a successful agent specializing in folk groups, led two very good hands, one a hright, swinging outfit that featured arrangers Alex Stordahl (then called Odd Stordahl) and singer Jack Leonard, before both joined Tommy Dosesy; the other a more stylized group, his "Bell Music Orchestra," which spotted numerous bell and celeste sounds, a good drummer, Terry Sayder, and an impressive wealth; Bill Johnson.

CHARLIE BOULANGER put together a pleasantly subdued orchestra that eschewed the usual bilatun beass and crunchy rhythems prevalent in the Broadway-type nightelubs it played, while still satisfying customers with its likeli. Billine. melodic sounds.

LOU BREESE was most successful as conductor of stage shows in Chicago's Chez Parce, though this serious-looking trumpeter with the thin mustache (he played stiffly and rather sharp) did have an interesting musical outfit in 1936 which featured an excellent woodwind quartet long before woodwinds became popular in dance bands.

FRANK and MILT BRITTON bashed instruments over various bandsnept's heads, pet on a whale of a wacky show and ill managed to play fairly good music during vandeville pescentations that often had their audiences in stitches and sometimes their musicians in bandanes.

WILLE BRYANT, a skek, suave gent who was to become the "Unofficial Mayor of Hasbum," led a swinging band at the Sawoy, featuring some great, young musicians like Teddy Wilson and Cory Cote, cattay will tunes like "Vipar's Moan," novelites like "Steak and Potatoes" and a moody, sentimental theme, "It's Over Because We're Through."

PUPI CAMPO led a Latin-type orchestra near the end of the Big Band Era, later benefiting from exposure on the Jack Paar TV show and the publicity surrounding his marriage to Betty Clocery, Rosemary's sister.

REGGIE CHILDS, a compact, energetic, serious-looking violinist, enjoyed a long and fairly successful carer as leader of a band that never played exciting muse but did energe from the ordinary when it emphasized its clarinet quartet and the vocals of Paul Carley. GAY CLARIDGE led a band mostly in the Chicago area, where it played a good deal for stage shows while also spotting its versatile leader as singer, saxophonist and trumpeter.

BUDDY CLARKE, not to be confused with the singer whose last name didn't have the final "e". Pils real name was Goldberg and mine was Kreisberg," Clarke explained.) was a genial man with a fairly good band that featured numerous doublings and played for many years at Montreal's Mount Royal Hotel and in leading East Coast.

rooms.

JOLLY COBURN, a clean-cut Columbia graduate with an uppinh reserve, provided an excellent front for one of the better society bands, which reached its zenith when it preceded Ray Noble's orchestra in the Rainbow Room stop the RCA Building in Rockefeller Center.

*EMIL COLEMAN, ultra-suave and urbane.

a master at measureiring blue bloods who could be more impressed by the sight and name of a bendineder than by his music, was extremely successful with his better-than-average society orchestra, playing some of the country's top debutante and other balls, and for years at New York's Hotel Waldorf-Astoria.

RUSS COLUMBO, the handsome Valentinelike crooser who rivaled Bing Crosby in the early thirtise (both had worked for Gus Arnhaim, Columbo as a violinist), led a good band which at various times spotted Gene Krupa and several other jazz-oriented musicians—until Columbo, Leaning a hupiing rifle in 1934, sccidentally shot himself to death.

FRANCIS CRAIG had a home for himself and his hand at The Hermitage in Nashville, Tonossee, where he played regularly, dispensing good, if never startling, music, paining his greatest fame after the Big Band Era with liss recording of "Near Year".

BERNIE CUMMINS, handsome, intense, a former boxer, a close friend of leading sports celebrities and a master of all "genial measter" mannerisms, kept working steadily in leading spots before the Big Band Era. BEN CUTLER, a good-looking Yale graduate who once made headlines when he drove his car into New York's East River, led one of the more musical society bands that featured a good accordionist, fiddler and a pianust with the unlikely name of Seymour Fiddle, plus a talented and pretty X vocalist-pianist with the likely name of Virginia Haves.

FRANK DAILEY, owner of the famed Meadowbrook, led several bands, one an outstanding musical crew with arrangements by Joe Mooney, great trumpeting by Ralph Muzzillo and Corky Cornelius and excellent singing by Louise Wallace; another, a less-musical, trickier unit, called his "Stonand-Go Orchestra," which didn't go very far.

X DUKE DALY fronted one of the loudest Bast Coast bands that played-not too well -some good swinging arrangements by Horace Henderson, and featured an outstanding tenor saxist in Bobby Dukoff.

JOHNNY (SCAT) DAVIS was a comediantrumpeter-singer who'd made a name for himself as one of Fred Waring's Pennsylvanians before embarking on a career as leader of a band that never achieved musical prestness but did showcase Davis well

MEYER DAVIS supplied orchestras, some huge and some small, some good and some horrible, for hotel rooms deb parties Presidential and other balls, for which they usually played stock chorus after stock chorus, hour after hour, seldom varving their approach, seldom appearing on records or radio, yet managing to please the right people at the right time so many times and in so many places that Davis, who reportedly instructed his pick-up groups not to shake hands on the bandstand, made himself a fortune,

BOBBY DAY, one of the first electric guitarists to lead a band, played mostly in the New York area with an outfit that sometimes had mickey-mouse overtones and then later tried, without much success, to emulate Goodman's style

505 PETER DEAN, one of the best of the scatsinging, dancing maestri of the early forties, led an enthusiastic swine band that snotted several promising musicians and an unknown girl singer named Dinah Shore, before Dean developed into one of the most successful personal manager, followed in the 70s by his own record album on which he sang-

JACK DENNY, who before the Big Band Era had been one of the more consistently employed of the big band leaders, especially at Montreal's Mount Royal Hotel, stuck dozendly to his old-fashioned style that featured an accordion and dull arrangements the did spot a good singer. Frances Stevens. when he played New York's Pennsylvania Hotel) and faded slowly away

BOBBY DUKOFF, whose warm, emotional tenor sax graced the bands of Jimmy Dorsey, Jerry Wald and others, headed groups of studio musicians and singers that produced some mood-filled RCA Victor sides that pronocred a style later made popular by Ray Coniff, then eventually settled in Miami with his wife, singer Anita Boyer, to pursue a successful, dual career as musician and audio engineer.

RAY EBERLE led a musical crew that impressed more with its arrangements by Billy Maxted than when it featured vocals by an ill-at-ease leader; later the ex-Miller singer settled for a solo career in clubs and a more relaxed existence in his West Palm Beach Florida home.

WILLIE FARMER, a very pleasant gent, was more successful as a society band leader playing New York's posh clubs than he was with his mickey-mouse band, which he organized in the late thirties

HAPPY FELTON, who in the fifties led the Brooklyn Dodgers' Knot Hole Gane on TV, spread his girth and cheer in front of a good, entertaining band of the mid-thirties which featured a fine kid trumpeter. Shorty Solomson, and an outstanding jazz fiddler. Armand Cameros.

LARRY FUNK satisfied many requests in some of the country's top supper rooms with "His Band of a Thousand Melodies." 506 Inside More of the Big Bands which introduced Helen O'Connell to its

which introduced Helen O'Connell to its dancers and eventually to Jimmy Dorsey before Funk hung up his baton to become a top booking agent.

DICK GASPARRE may not have known as many melodes as Funk, but he did remember the birthdays and anniversaries of the many patrens who denced to the music of his piano, tenor sax and fiddle orchestra in such swank spots as New York's Plaza Hotel and the Ambarssdor in Los Anales 100 pt. 1

Took GERUN led one of the better bands of the early thirties, one which featured several good vocalists, including Al Morris, who later changed his name to Tony Martin, Virginia Simus, later to be known as Gimuy Sims, and a clowning singer, koofer, saxist, and darineisis named Woodle (that's y how he spelled it then) Herman.

BOBBY HACKETT, as gentle and warm as the sound of his horn, led a hig band for a short time, also worked in the studies, concertized everywhere, but found most contentment in the 70s, leading his own group on Cape Cod.

JOHNNY HAMP, a pudgy, nervous, aggressive little man, was more successful with his Kentucky Serenaders in the twenties than during the big band days when the fronted a band which introduced two fine singers, Johnny McAfee and Javoe Whitney.

EDGAR HAYES, a planist, hecame best known after his commercial recording of "Stardust" appeared, a rendition not up to the swinging caliber of a band that was sparked by drummer Kenny Clarke and successfully toured Scandinavia in the thirties.

TED HEATH, a dignified, dedicated Englishman, organized his beautifully rehearsed and often high-swinging outfit near the close of the Big Band Ent, creating a force with its London Pulluclum concerts, its regular broadcasts and its succession of outstand-ying recording, which resulted during the fifties in the first and successful American tour of an English jazz band.

NEAL HEFTI, acclaimed during the Big Band Era for his writing and trumpeting with Woody Herman's band, led his own outfit on and off during the fifties, then concentrated on composing and arranging for Count Basic (e.g. "L'il Darlin" and "Cute") and for movies and television.

RAY HERBECK, an amiable saxist, first a attracted attention with a mickey-mouse band; then, in the early forties, drew accolades, especially from musicians, with a more modern, swinsing band.

ART HICKMAN, who started his hand in 1915 in San Francisco, set the stage for many other bigger hands, glained considerable recognition when Florenz Ziegfeld brought him to New York in 1919, and even though be faded from the hig hand some hefore the mid-thirties, deterwes the appreciation of all for his pioneering efforts.

TINY HILL, 365 pounds of him, half-hid and half-led a band that parlayed a heap of corn and some pleasant dixicland jazz into an entertaining, successful dance band formula that managed to appeal greatly to hillbilly music fans without offending those with more sophisticated testes.

KICHARD HIMBER, fidgety and often flamboyant, had been a successful leader on radio (in 1938, radio columnits words his the top band in the field) before he entered the big band soone seriously with his tricky "Pyramid Music," which really wasn't as good as the music the band played when it performed some excellent, less-styfized arraneyments of Bill Challie.

DEAN HUDSON, personable, handsome and ambitious, emerged from the University of Florida in 1941 with a good band, to which he soon added two unspressive aid massicians, Tommy and Jimmy Farr, and a good singer, Rethic Vale, and in 1944, after Dean, first of the leaders to enter the service, was discharged an an Army capeta, fronted another good unit, which spotted his sunjng and that of Fances Colvell.

ACK HYLTON, a tremendously successful
 leader in England (his "Just a Gigolo" was
 considered a record classic), trouted an orchestra that emphasized pretentions though
 musical arrangements but, because of visa
 g problems, never performed in America.

SPIKE JONES, once a top Hollywood studio drummer, developed a magnificently second timing, exceptional instrumental technique and excellent mimicry, created marvelous takeoffs on other musical groups as well as wildly imaginative and original comedy routines of its own.

* LOUIS JORDAN, a likable, humorous, unassuming saxist whose chief connection with the big bands bad been his tenure in Chick Webb's and Ella Fitzeerald's bands. combined fun and some good jazz within his Tympany Five for musical pleasure and financial gains, especially through such record hits as "I'm Gonna Move to the Outskirts of Town" and "Choo Choo Ch Boogie" and "Caldonia"

JIMMY JOY, who could play two clarinets simultaneously, led the band that many considered the greatest in the Southwest during the late twenties, recording some good jazz sides for Okeh, but, apparently looking for greater financial security. switched in the thirties to a sweet band style that captivated ballroom patrons in the Midwest, where he became a great favorite.

ROGER WOLFF KAHN, heir to a gigantic # fortune, loved big bands so much that he organized his own excellent one, stocking it with such top musicians as Gene Krupa, Jack Teagarden, Red Nichols and Miff Mole for record dates and sporadic personal

appearances.

trained organization which, with split- # GENE KARDOS, a man with a kooky sense of humor and a knack of pleasing dancers, led a good swing band during the carly thirties, then formed a more sedate group that entertained at top spots in the Catskills and occasionally in New York City.

> AL KATZ and His Kittens, originally out of Kentucky, were Chicago favorites in the twenties and early thirties, where and when their emphasis on novelties drew them their greatest popularity,

AL KAVELIN led one of the best sweet bands of all time during the mid-thirties, one that achieved a lovely ensemble sound while at the same time featuring its ourstanding young pianist, then named simply "Carmen" but later better known as Carmen Cavallaro.

HERBIE KAYE, a handsome man who

married Dorothy Lamour, fronted a sweettenor-sax-lead band that deviated from the dull norm by playing college songs in dance tempos for its favorite audiences in the Chicago area, JOHN KIRBY, an outstanding big band

bassist for Fletcher Henderson, Chief: Webb and Lucky Millinder, organized his successful, gently swinging sextet in 1937 with four other Millinder alumni-trumpeter Charlie Shavers, clarinetist Buster Bailey, planist Billy Kyle and drummer O'Neill Spencer-







The John Kirby Sextet—Kirby on bass, pianist Billy Kyle, Jr., trumpeter Charlie Shavers, clarinetist Buster Bailey, saxist Russell Procope, drummer O'Neill Spencer

plus saxist Russell Procepe and proved that swing could be polite, musical and commercial all at the same time, thereby gaining acceptance in such a plush spot as New York's Waldorf-Astoria and on a network radio series that also featured Maxime Sullivan, then Kithy's wife.

EDDIE LANE, a man seemingly dedicated to pleasing people (he later became a hotel executive), turned in an outstanding job of filling ou-the-opot requests with his compett nine-piece outfit, which concentrated on the New York area and spotted an excellent though then unknown pianist named Cy Walter.

X LESTER LANIN, a nervous, hard-workings man, once leas-known than his brothers Sam, who led the Ipana Troubadors, and Howard, who played top society dates, andly suepassed them in the fifties when, with the help of a series of recordings, he established himself as the most successful of the new society handleaders.

BERT LOWN, who once admitted that he holder's intended becoming a handleasder, struck pay dirt easly in the thirties when he hastily formed a unit for a New York sion of "Fye Bye Blues," which featured a splendid fromhone sole, not by Lown, as amony thought, but by Al (Tex) Philibern. CLYDE LUCAS fronted an extremely vestsatile though musically unexciting orchart before and through the Big Band Era, specushizing not only in a wide variety of dance tempos hut also in much doubling of instrements, such as Clyde's parlay of a trombone and a marimba.

RICHARD MALTBY, serious, be-spectacted, talented, during the forties wrete arrangements for various leaders, including Goodman and Whiteman, and in the fifties organized a good, straight-shead band which made some successful recordings, played good spets for a time, then settled for fewer dates as Maltby concentrated more on writing for recordings and television.

MATTY MALNECK, Paul Writemen alumnus, top-notch fiddler, led a colorful, musical, West Coast octet that spotted Milton DeLugg's accordion and Mannie Klein's trumpet, performing, according to DeLugg, "with everyhody—Bing, Boh Hope, Jack Benny, Jimmy Durante and you name 'cm," on records, on radio and in dozens of movies.

BILLY MAXTED for a short time near the close of the Big Band Fra led a hand that sounded like he looked—solid, powerful, aggressive—featuring Billy's vital, twohanded piano and the same sort of potent arrangements he wrote at various times for the bands of Rod Nichols, Will Bradley, Benny Goodman and Ray Eberle,

LANI McINTYRE led a band that featured mostly Hawaiian music, saturating the Hawaiian Grill of New York's Lexington Hotel with his specialty.

BENNY MEROFF froated an entertaining pand (Benny Goodman, as a lad imitator of Ted Lewis, performed with him in the carly (wonties), which was more effective in its shows than it was in trying to create anything outstanding muscally, though anything outstanding muscally, though when playing for dancers.

LUCLY MILLINDER, a superh showman and expert organizer, first led the Mills Blue Bhythm and expert organizer, first led the Mills Blue Bhythm and the proof of the Bhythm and Bhythm a

ART MOONEY, genial and toothsome, began with a corny band, then, in the midforties, switched for a time to a swinging one that featured Fran Warren, and finally, in the fifties, reached his commercial zenith with his rousing, corn-filled ht recording of "I'm Looking Over a Four-Leaf Clover."

SPUD MURPHY, arranger for many of the top swing bands, organized an avant-garde outfit during the forties which fascinated the musicians who heard it but falled to attract any appreciable segment of the paying public.

X RUBY NEWMAN, charming, intelligent and intense, rolled the society-band rocot in Boston for many years, brought a small group into New York's Rainbow Grill in 1936, scored some success, but eventually returned to Massachuestts to continue a rewarding career that eventually made him a surv waithy man.

HARRY OWENS and His Orchestra, among the top exponents of Hawaiian music, were

featured for years in and around Honolulu and also made regular pilgrimages to the States to spread their own particular type of musical cospel.

LOUIS PANICO could play good jazz trumpet but found hinnelf boxed in when his "wah-wab" version of "Wabash Blue" became a big hit, thereby relegating him and his band to the comball class, where they really didn't belons.

RAY PEARL had a fairly musical band for a while, one that apparently didn't bring him much recognition, which, reportedly, is why he switched to a Lombardo-type outfit, which brought him greater financial rewards.

PAUL PENDARVIS, a handsome man with a rather good sweet band that played into cup mutes and featured clarinets, began his career in the Midwest and eventually actued on the West Coast without over achieving has reported ambition; to play New York City.

PEREZ PRADO, "King of the Mambo," sparked a Latia-American rhythm movement during the mid-fiftnes with a well-disciplined, showmanily band that first socred a big success in Mexico, made a batch of commercial recordings for RCA Victor and appeared in top nightclubs and on important TV shows.

BARNEY RAPP (nf. Rappaport) formed his New Englanders in Connecticut, then attracted enough attention with their wellplayed and well-arranged music to create a demand elsewhere, eventually establishing a strong clientele in Cleveland.

JOE RICARDEL, ebullient, outgoing and always anxious to please, played society music for New York's upper strata, bowed a good fiddle, sang pleasantly, and wrote songs, the most famous of which was "The Frim Fram Saure" eple.

RILEY and PARLEY (Mike and Eddie), two big band graduates, had only a sixpicce band, but they made a mammoth impression during the thrites when they wrote and introduced "The Music Goes "Round and "Round!"

Inside More of the Big Bands

RITA RIO, a very sexy-looking lass, led a hand that had a radio commercial, played ballrooms and was staffed by a bunch of rather unattractive girls who looked as stiff in their imitation tuxedox as their music sounded, thereby setting off Miss Rio's undulating torso all the more dramatically.

BUDDY ROGERS, a pre-band-era movie idol, had a rather good outfit that featured not only top musicians like Gene Kruea but also Buddy himself playing trombone. trumpet and a whole slew of other instruments, none very well but all with enthusi-

asm and a good deal of natural charm. DICK (STINKY) ROGERS inherited Will Osborne's band in the early forties, kept it in good musical shape, thanks to fine arrangements by Jerry Bittick, and added an extra spark with his mugging, singing and attractive personality.

LUIGI ROMANELLI and his King Edward Hotel Orchestra were Canada's oldest and most famous outfit, having started at the hotel as far back as 1915 and for more than a quarter of a century bringing to its suppor room and other Canadian spots a wide variety of music that varied from

SAL SALVADOR, former Stan Kenton

tion during the sixties to launch a hig hand. which spotted his expert playing, several good sidemen and a batch of modern, wellplayed arrangements, but which eventually proved such a financial drain upon Salvador's resources that he returned to fronting a small group and teaching young guitarists.

TERRY SHAND, a flashy, swinging pianist and persuasive vocalist, featured himself and a very fine ballad singer, Louanne Hogan, who had superb intonation and an emotional, low-pitched voice, in a hand that played primarily in hotel rooms, supplying entertaining and thoroughly danceable music.

x MILT SHAW and His Detroiters were the house band in New York's Roseland Ballroom, playing opposite Fletcher Henderson's and Chick Webb's hands during the early thirties and giving them good competition, thanks to some fine arrangements and such topflight young musicians as Ray McKinley. Will Bradley and Snub Pollard.

BEASLEY SMITH led a good all-around orchestra in Nashville, where, in addition to featuring some of the area's ton musicians, it helped further the hudding career of a Vanderbilt undergraduate. Dinah Shore.

salon to concert to out-and-out dance music. g PAUL SPECHT played mostly in theaters and ballrooms during the late twenties and early thirties, fronting a musicianly band guitarist, attempted with valor and dedicathat included, from time to time such su-





perior instrumentalists as Artie Shaw, Charlie * The SUNSET ROYAL SERENADERS un-Spivak and Russ Morgan.

X PHIL SPITALNY, once the leader of a very good dance and radio orchestra, lowered his musical and raised his visual apneal in the thirties when he surrounded himself with a bevy of girl musicians, in cluding Evelyn and Her Magic Violin (Arlene Francis was the Mistress of Ceremonies on Phil's "Hour of Charm" radio series who, as a group, didn't play very welland didn't always look so great either.

HAROLD STERN led what would have been just another hotel-room-styled band. with the usual tenor saxes and fiddles, if it hadn't been for a wonderful singer, Bill man who emoted intimately and musically. with a rich vibrato and a resonance that made the band's theme, "Now That It's All Over," a bighlight of each of its radio

EDDIE STONE, veteran vocalist with Isbam Jones and Freddy Martin, formed bis own band in the mid-forties, featuring, of course. It is delightfully "impish" singing style as well as a sound notably large for nine men and three girl flddlers.

JUSTIN STONE, a handsome, urbanelooking man and a talented arranger, put together a nineteen-piece band in 1943, played some ambitious and interesting scores, but couldn't find enough spots that could afford so many musicians.

LEW STONE led an excellent English orchestra, which was considered by many to have been the British Isles' finest dance band during the thirties and which spotted some of the country's outstanding instrumentalists as well as two fine vocalists. Al Rowlly and Jack Plant.

. BOB STRONG, a good musician who played various single and double-reed instruments, led a studio band in Chicago before he organized a dance orchestra that featured various woodwinds plus a French born. played a short engagement at Glen Island Casino, spotted a good singer in Jo Ann Tally but, because of inferior showmanship, failed to capitalize on its attractive and sometimes unique sounds.

SII der "Doc" Wheeler, now a top gospel and rhythm and blues disc iockey in New York, were a spirited, entertaining, imaginative group that played both jazz and stage show music and created the version of "Marie"

which Tommy Dorsey later recorded. &PAUL TREMAINE and his hand from Lonely Acres was a rich-sounding outfit of the early thirties which broadcast regularly full if never terribly exciting ensemble sounds from Young's Chinese-American Restaurant on New York's Broadway, afternoons and evenings, occasionally featuring a jazz solo by young Sonny Dunham

Smith (be also played drums), a handsome > FRANKIE TRUMBAUER is better remembered as an outstanding saxist with Jean Goldkette and Paul Whiteman and as a close associate of Bix Beiderbecke than as the leader of a band that unlike Trumbauer. who became a flying instructor, really never got off the ground.

> ALVY WEST, talented alto saxist and arranger, serious-looking but often witty. fronted a six-piece group that made some very impressive sounds both in supper clubs and on numerous Columbia recordings.

RAN WILDE was a misnomer, inasmuch as his orchestra was quite subdued, ideally suited to hotel rooms, yet distinguished from other bands of its ilk through its selection of really good, unhackneved tunes.

GENE WILLIAMS, handsome, affable and dedicated, who had proved himself one of the better singers during his days with Claude Thornhill, tried valiantly after the Big Band Fra to make a success of an always musical but not always commercial band, finally winding up as confidant, friend, and drink-dispenser at one of the New York iazz musicians' favorfte hangouts.

GRIFF WILLIAMS led a very conservativesounding hand that was a favorite among dancers in midwest and West Coast ballrooms but whose old-fashioned music caused reviewer Barry Ulanov to note in 1942 that "it's like keeping a dead fish around for twenty-five years."

BOB WILLS began to bridge the gap between country and western music and big band swing during the forties by presenting the simpler C & W songs in more sophisticated, up-dated arrangements, a compromise that resulted in thousands of dedicated, West Coast fans, attracted by the sight of cow-boy attired musicians who sounded more like city-stilcers.

BARRY WOOD, younger brother of bandleader Barney Rupp, quit the Buddy Rogers band because Buddy wouldn't let him sing, then formed his own pleasant outfit in New York, caused such a sensition with his singing that he was signed for the "Lucky Strike Hit Parade" and eventually wound up a top TV producer, with many major credits, before his death in the late sixty.

AUSTIN WYLIE led a very musical band in Cleveland, which broadcast regularly, featuring Claude Thorabil's piano and Artie Shaw's clarinet and his arrangements in the late twenties and the clarinet of Clarence Hutchenrider in the early therties.

AND there were still more big beads playing during the 1935 to 1945 period, and
as before and after those down years. Many
as before and after those down years. Many
above been completely forgotten, but not
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all for example, Mickey Afters, Doe Abre,
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Jerry Freeman, Snooks Friedman, who also used the name of Hale Hamilton, Louis (King) Garcia, and bis potent trumpet, Glenn Garr, Neal Giantinni, Emerson Gill, "Lud Gleskin, Ernie Golden, Cecil Golly and "His Music By Golly," Claude Gordon, who was a late starter, Lew Gray, Hal Grayshon, King Guion, who had a double rhythm section, Gorge Harfelly and Cass Hagan.

Skepy Hall, who really wasn't, Henry, Ray Halstead, Ralph Hawkins, Tal Henry, Ray Heatherton (Joey's dad), Ernie Hecksber, Mith Herth and his Trio, Billy Hicks (who played like Birt) and His Sizzling Six_wBert Hirsch, Herbie Holmes, Ernie Holst, Lloyd Huntley. Nick Jerrett, Brooks Johns and Huntley. Nick Jerrett, Brooks Johns and

Johnson Johnson.

Paul Kain, Leonard Keller, Sonny Kendis, who played at the Stork Club and who, some wag insisted, used Stan Kenton's and Sammy Kaye's old music stands, Larry Kent, Ted King, Ray Kinney, the well-named Korn Kobbers, Howard Lally, Frank LaMarr, Art Landry: who was a real old-timer. Allen

Leafer, Eddie Leibron and Phil Levant.
Machiko, Dick Mantlidd, Jack and Hury
Marshard, Paul Murtill, Paul Martil, Ma Marshard, Paul Murtill, Paul Martil, Ma Marshard, Paul Murtill, Paul Martil, Mill McClune, Jimmy McHale, Hanghie McPhue, Son, Robby McKer, Sainley Melha, Benny Morodt, Dick Messner, Harold McKey, Agriettané's Member One bundl, and pRay Miller, who in the twenties had a fine bund filled with budding stars, and Noro Moralis,

Billy Marphy, Froddy Nagel, Paul Neighbors (a late nakkey-mousey, Will Oakland, Eddie Oliver, Don Orlando, Jimmy Palmer, Doc Peyton, Toddy Phillips, Graham Prince (a good aeranger), Roger Pryor, Arthur's son, Arthur Kawell, Floyd Ray, Joe Riese, Don Rodney, Adrian Rollini, Boyd Senter, Phil Sobel, Mike Speciale, Nick Stuart, Blue Stecks, George Sterney, Roy Stevens, singer Joseph Sadva and Billy Surseas.

Bob Sylvater with his wife, Oign Vernee, Dan Terry, a potters brand, Lung Thompson, George Towne, Al Truce, Anthouy Trial, Evalyn Tyner, Herman Waldman, big in the Texas area, Garwood Van, Fais Waller (no big band but much fun), Jimmy Walsh, Sammy Weckins, Alfared Weber, Ranny Weck, Julie Wint, Julian Weber, Ranny Weck, Julie Wint, Julian Ger Beb Zenger, Starting Young, who, except for Beb Zenger, Starting Verney, who, except for Beb Zenger, Starting Verney, who, except

Part Four: The Big Bands—Now





The Duke and the King in the sixties

The Scene

Whatever happened to the big bands?

This is a question that has been asked over and over again by those who look back with dedication and nostalgia at a period of Americana that was so very dear to them. It is a question with no definitive answer.

Å few of the big names of the big band days are still very much with us. Very active are Count Basie, Stan Kenton, Woody Herman, Harry James, Guy Lombardo, Freddy Martin and Lawrence Welk, who still front organized groups that play regularly throughout the years. Others are still around, though some work less regularly; some have reduced their sizes; others have no set personnel—Ray Anthony, Charlie Barnet, Les Brown, Xavier Cugat, Benny Goodman, Sammy Kaye, Sy Oliver, and a few more. Others work even more spasmodically. But there are many, many more who have disappeared entirely. Some went slowly. Others disbanded abruptly. Yet, how they went doesn't really matter very much. Why they went matters somewhat more—changing tastes; the emergence of new entertainments, television and bowling especially; the disappearance of places in which to play; the lack of interest and often the disenchantment of the musicians

Harry James, Les Brown, Lawrence Welk and Freddy Martin in the sixties, when there were just a few bandleaders left



themselves. But what concerns us even more than how or why they went is that they went and that the big band days, as we knew them, are gone forever.

Fortunately, all is not lost. Many of the great sounds have been preserved on long-playing recordings better technically than the 78's on which they originated. And for those who still want to hear the big bands in person, they are still around—sometimes in clubs and at colleges, occasionally in ballrooms, in concert halls, at private parties and in foreign lands. "They" includes those mentioned above, plus such regulars as Les and Larry Elgart, Maynard Ferguson, the Glenn Miller Ornekstrale led by Peanuts Hucko—which is booked solidly all year long—and the Jimmy Dorsey Orchestra led by Lee Castle. (In 1974, Artie Shaw was also considering sending out a "ghost" band, and Mrs. Tommy Dorsey was making arrangements to form an outfit to play her late husband's music.) In addition, numerous, though lesser-known big bands throughout the land keep on blowing big band sounds—groups ranging all the way from high school kids or retired musicians and businessmen reviving many of the sounds of the forties, producing fresh, exciting and sometimes highly experimental big band sounds.

But what's missing most of all is places in which the bands can play. The hotel rooms and the ballrooms and the theatres have long since disappeared, and with all those spots gone there are too few places in which musicians can earn their steady livings. Thus the dearth of organized big bands.

However big band music has found a new outlet totally unavailable during the Swing Era. That's television. Though big-name bands are seldom featured on shows, except perhaps for one "special" per year, there is one band, Doc Severinsen's on the "Tonight Show" that can be heard, usually for just a few bars at a time, five nights a week. It's a thoroughly first-rate outlit, and is compares favorably with the best of all time. Another TV regular, Mort Lindsey's band, on the "Merv Griffin Show," though smaller in size, also spots some fine musicains and good sounds. And when Dick Cavett had his regular show, another great outfit of top swing musicians, led by drummer Bobby Rosengarden, could be heard between commercials blowing some exciting seconds of sounds.

In recent years, various stations throughout the land have been developing shows devoted entirely to big band sounds. And when NBC's "Monitor" program broadcast big band sounds coast-to-coast for a lengthy session during 1973, the network pulled in a staggering amount of appreciative mail from listeners tired of hearing the same Top 40 tunes day in and day out. Obviously, the lure of big band sounds had not become entirely importent!

But before there can ever be another large, all-encompassing big band movement, like that of 1935 to 1946, as some have been hoping and predicting there might be, the musical tastes and habits of the current younger generation must become a primary consideration. Fortunately, some of today's more talented and also more practical musical minds have begun to recognize this fact of big band life and have adapted some of the new sounds, originally introduced through small groups, for much larger outfits. For a while, the use of new sounds was restricted mostly to backgrounds for singers, but by the end

of the sixties and the start of the seventies exciting electronics permeated strictly instrumental big bands like those of Don Ellis and, to a lesser degree, Wood Herman and Buddy Rich. In addition, some jazz-tinged rock groups, or rock-tinged jazz groups, like Blood, Sweat and Tears, Chicago and Chase, began to show off some startling musicianship and a whole raft of innovations built around the sounds of their generation.

Those sounds, sometimes blatant, sometimes soggy to the ears of those used to the crisp, clean incisiveness of the big bands, more than likely will permeate the music of many of the big bands of the present and the future. At first hearings, those electrified sounds may seem raucous and rowdy and just plain unpleasant to most older ears. But the owners of those ears might do well to make an attempt, at least, to do what they were begging their elders more than a generation ago to do—to open their minds, their ears and their hearts to the sounds and the tempos of the day.

The big band days of that earlier generation are gone. But it's quite likely that the new big band sounds of a new and equally enthusiastic generation are just now beginning.

And whatever happened to the big band leaders? Whatever happened to the men who made that music, who set the styles for those dancers and listeners? How much have they, themselves, changed?

The Count with the Chairman of the Board



8 The Big Bands—Now

To find out, I revisited in 1971 some of the most famous and most influential. I took along my camera and discovered that they'd all changed—on the outside. (Yes, that really is Artie Shaw!) But even as much as thirty-five years later, they had changed amazingly little on the inside.

Count Basie impressed me as always before: warm and gracious, slow to express himself, but once he got going exciting and exuberant and very tolerant

of everyone and everything.

Benny Goodman talked openly and frankly about his music, hemmed and haved in his delightfully vague manner about a few other topics, then suddenly decided he'd had enough and started practicing his clarinet.

Woody Herman was as easy-going as ever, completely relaxed, perfectly willing to let everyone else do his own thing, forever the optimist about music and people.

Harry James, alert and lively, still seemed to be as boyishly enthusiastic about the importance of good swinging sounds and the St. Louis Cardinals baseball team as he was thirty and more years ago.

Stan Kenton was still tirelessly probing, still constantly analyzing, still as charming, still as dogmatic as more than a quarter of a century ago.

Guy Lombardo, forever the successful businessman, continued to delight in quoting record sales figures and other barometers of commercial success in such a disarmingly charming way as to make the listener wonder if he were putting someone on.

Artie Shaw, forever the searcher, for whom there just don't seem to be enough words in the English language, continued to propound all sorts of theories about his music (which he usually doesn't like to discuss anymore), and about why what happens when, where and how, and possibly even if.

Unfortunately, back in 1971, there was one major bandleader whom I could not arrange to revisit at that time. But in a phone conversation, I found Duke Ellington was still running true to form, still sleeping almost all day every day, still parrying queries with remarks like "I don't like to look back because it destroys my perspective of writing music." and—while turning on that amazing Ellington charm—"I'm not sure I want to talk about those other things you mentioned because, you see, I am writing a book myself. But why don't you read my book, instead?" And then, he closed the conversation, probably going back to bed or back on the road again. His book did appear several years later, but unfortunately, Duke was not around very long to appreciate its warm reception.

Count Basie Revisited

WE WERE SITTING in his living room between his band's engagements in East Orange, New Jersey, and Zurich, Switzerland. It was one of the few days in the year when Count Basie was able to relax in his St. Albans home with its outdoor swimming pool, a symbol of Bill Basie's commercial success. Then we went inside, and there stood or hung the dozens upon dozens of satuettes and plaques and certificates that the Basie band had been awarded for outstanding musical creativity. Who said you couldn't be both an artistic and a commercial success! And for thirty-five years yet!

Of course, there had been some scuffling times, like during the slow, early gigs. "That was a good experiment. I learned a lot." But business got better, and the band soon grew to normal size, and there were, as before, times when his band sounded absolutely great and times when Bill Basie knew it wasn't making it. Which of all his groups—the early one with Lester Young and Herschel Evans; the next one with Illinois Jacquet; the one that introduced "April in Paris"; the one that featured all those Neal Hefti and Quincy Jones arrangements; the one that Sinatra invited to tour with him; or the current one that was sounding so-o-o-o good—which of all those great outfits was his personal favorite?

"I could tell you," the Count replied, "but, no, maybe I couldn't, because a lot of times you think it's the right band because everything is working just right, but then gets stagnant. Then, after a while, the band seems to try and it gets good again. But then, if the band knows it's getting good, then automatically, it seems to me, it gets bad. You know, a band has to keep on trying and to keep that feeling that they just want to play and drive—that's when I think I've got a good band. You know, I think I'm happiest with my band when they're still not zure they're the greatest."

Certainly his band when it arrived in New York's Roseland Ballroom early in 1936 wasn't the greatest. I'd said so in my original review, and Bill hasn't forgotten, either. "It's going to be in MY book, what you said. I even mentioned it at the dinner they had for me a few years ago at the Waldorf. I remember: 'If you don't think he band is out of tune, just listen to the read section. And if you don't think the reed section is out of tune, just listen to

the brass section. And then, if you don't think they're out of tune, just listen to the band!" "

We laughed about it now. And for some crazy reason, I felt I should now try to excuse the band's performance. "You know, that was a terribly dead bandstand and you could hear everything that was wrong with a band." But Basie wouldn't let me off the hook. "You could hear everything that was good And when did he start thinking seriously about it? The Count looked at me deadpan. "Oh, maybe about the year before last, or something like that."

The musicians in that early band were colorful and exciting and very much individuals. Count recalls them fondly-people like Lester Young and Herschel Evans, two of the greatest tenor saxists ever to sit in one band at the same time. "There used to be so much going on there. There was such a great







Count Basie in 1971

in there, too, you know," he pointed out, "Woody was playing there at the same time, remember? And he had a good band in there. They were together ---really."

I'd given Woody's band a much better review, and John Hammond, who had discovered Basie and helped bring him to New York, was furious, "That John," Bill murmured softly, "he's been so good to me through the years. If he hadn't come out to Kansas City, God knows what would have happened to me. I might still be out there, or back in New York doing something else, or just doin' nothin'! Or maybe I'd have gone out to the coast, because I had an offer to play organ in one of the theaters out there. But I couldn't see that, really. I was just having so much fun with this little band in Kansas City that it hadn't dawned on me vet to think seriously about the band at all."

difference in their playing. It was such a big, wide space, but they were both so very good. And both so beautiful.

"And then there was Jimmy [Rushing] the gem of the ocean. He could always swing the blues. Jimmy meant an awful lot to us. Right now we look forward so much when we know we're going to work with him. The time can't go too fast, because we know we're going to have some fun. After he left, it was a long time before that gap could be filled in our band, and there was only one guy could really do it and that was J. W. [Joe Williams].

"And, of course, there was Billie-I mean Lady Day-she was just so wonderful. There was soul in those years, too. She was a stylist, like you would say now 's-o-m-e-t-h-i-n-g elsel' How did she come with the band? Through John Hammond, of course. He took me by the arm up to Munro's one night

and said there was a little girl there he'd like me to hear. After she joined our band, I used to be just as thrilled listening to her as the audience was. But she played only one location with us, the Savoy Ballroom. Otherwise, it was just the road. I remember she and Freddie Green and Lester were real buddies."

Obviously, Basic loves and respects the great jazz artists with whom he has been associated. But there's one musician whom he respects above all others—and envies, too. That's Duke Ellington. "I wish I could think like that, think that beautiful, be that imaginative, like Edward. I just don't have that type of a mind. Edward, he thinks beautiful. And he talks like that. He has that sort of a brain. That's what made it so wonderful when he first went into Carnegie Hall—actually, it was a real concert, not just another jazz thing, but a real concert."

And how does Bill Basie think? More in terms of foot-tapping audiences, perhaps? "Well, I tell you, they got to like jazz and swing. When they come to hear me, they got to expect just that, because that's the only way I can think and the only way that I could be."

How does he react to critics who sometimes wish Basie would be something else—more far out or less bluesy, for example? "Some of those writers, nothing you're gonna do is gonna please them, anyway. They write just how they feel. But I think there should be more to criticism than just how a person feels. Sometimes you wonder, do they really know, and sometimes, when you actually get to speak with them, you find they actually don't know. So I ask them, 'How could you write a column like this when you really don't know what it's all about?' Now, I don't think that's really fair. If you don't understand, you just don't understand, you just don't understand.

"Like when people who interview me ask me about certain types of things in music, like little things that's going on—I can't comment on some of them, because I don't know what it's all about. Of course, when they ask me about rock, I tell them I think some of it is real great and I think a lot of the kids are composing some nice songs. We don't know how long they will last. I do think the Beatles have done some fine things. Everybody likes 'Something' and 'Yesterday' and 'Michelle.' And they have lasted."

How does one begin to understand types of music that at first hearing don't make too much sense, or at least strike some affirmative response? "Well, let me tell you what happened when we played on the same bill with a group in San Francisco a couple of years ago. I really didn't know what was going on the first night, so I went back very early the next night to listen. The kids were all sitting on the floor, listening. And I began to understand it a little better than I did the night before, and I began to see that there was something going on there that was a little interesting. And then, more and more I heard a little more and more and more of this thing, and finally I began to get a little closer to this movement."

What did "this movement" show Basie? Did it mean the kids were into

something of substance? "It's got to be! It's got to be! Anytime you can catch a bunch of kids—and these kids weren't full of anything—they weren't juiced—they weren't drugged—all sitting on the floor, strictly obedient, listening—this has got to mean something. Now, if they could be that obedient to an artist or a group, something's got to be happenin' there. Later, when we played, they all stood up and some of them danced when we played some of our slower things. Then, when we played our faster things, they looked up and they tried to understand what we were doing. I don't know whether they respected our age, or whatever it was, but they were very nice to us and they were very receptive. And then, when we were done and their kids came on, they sat down again and listened. There's something there—really there-

"Let me tell you something strange about this thing we call the generation gap. We've been like getting away and not even trying to meet them in any kind of way. But it's a little different with them. They have tried more to get close to us than we have tried to get close to them. They are always sittin' around and thinking, and listening, too. It's wonderful. Like they say, 'We want you to know, Mr. Basie, we really enjoyed your concert tonight, and I'm only fourteen, or I'm only seventeen, and we liked it very much.' They're trying to dig it. And sometimes, when we play universities, they ask us to play certain charts they play, because they say they want to see if they sound anything like them.

"All the kids are beginning to dig the big bands now. "We like the sound," they say. But, if there's going to be hope for the big bands, they're going to have to play a little different music. Maybe you can still play your style, but it's got to bend toward their way—meet them halfway, at least—give it a little of their flavor. We do a little of that—not too much—just a couple of little licks, or two or three, here and there, just enough to let them know that we know they're alive. That means so much. And the adults want to hear those new touches, too. Of course, there are still the die-hards who yell, 'Play "Shiny Stockings" or 'Play "Every Tub." 'But they're gettin' fewer and fewer now."

Then Bill turned to the great musical leveler, the blues. "Now, you know there's one thing that won't EVER die! In some way, there'll always be room for the blues—maybe some slight changes, like a little note here and a little note there, but it's still the blues and it still makes it and it always will. Today, it's got to be a little 'contemp' in there, but you can still bold on to your own identity. You just can't stay back there anymore. You got to step up a little bit. The kids are tryin' to step back a little bit toward you, so who are you not to step up a little bit toward them!"

Benny Goodman Revisited

BENNY GOODMAN was in an expansive mood both times I interviewed him in his sumptuous home in Connecticut. We talked about many things—music mostly, of course—but also a good deal about something else that seemed to concern him very much: my right knee. I had torn a cartilage and was using a cane and Benny, who'd suffered for years from a bad back, kept emphasizing that the best therapy was swimming. "Why don't you drop by whenever you can and use our pool? It's the best thing you can do, believe me," he kept on insisting. So I did come and used the pool (Benny even tried to teach me to swim correctly). And he was right, because soon my knee got better, and I began to appreciate more thoroughly what old Goodman friends, like Glenn Miller and Gil Rodin, had said about how warm and kind the guy can be when he thinks about caring. Later, during the second interview, I asked him how come he had the reputation for being such a hard person to eet along with, and he told me. But that's for later.

We talked about the band's early days, about the contributions of Fletcher Henderson: "A marvelous arranger, especially if he felt like arranging a certain tune. He didn't like to arrange pop tunes so much, but he managed to make just about every arrangement into a little gem."

And about Gene Krupa: "I always felt he was a very talented musician and a very hard worker—a real workhorse—and an inspiration to the band. And completely reliable."

And Lionel Hampton: "All the guys in that first band were hard workers and loved what they were doing, but particularly Lionel. John Hammond found him in a little club on Central Avenue in Los Angeles, you know, and he took me there and I played with his group and I offered him a job. So he drove all the way from California to New York and joined us at the Hotel Pennsylvania, and that was the beginning of the quartet. He was just as excited and exuberant about playing music then as he is now. He used to go around sitting in with bands because he only appeared with us about through the property of th

for him. His big trouble simply was that he didn't get to play enough with us."

And Harry James: "He was a big kick in our band—sure. He played anything, lead or jazz, you name it. He was always a very flexible trumpet player, you know." Was he easy to get along with? "Yes. I didn't know Harry that well. I mean, we weren't buddies, but we certainly got along very well. When Harry started his own band, I think I helped him out, if I'm not mistaken." Financially? Enter the vague B.G. "I think so—yes. I loaned him some money, I think ... I'm pretty sure I did."

Benny seemed to be a little surer about Ziggy Elman. "He was excellent, too. A terrific first trumpeter in those days." As for Ziggy personally: "Oh, he was sweet, worked like hell. He had a great sense of humor and was very understanding, and you had to like the guy."

It was Ziggy who was directly responsible for one of the band's biggest hits. "He had recorded 'And the Angels Sing' for Bluebird with a small group and he asked me to listen to it and I said, 'Gee, I thought it was great!' He had done it without a vocal, and I thought it would sound good to get lyrics to it and I asked Johnny Mercer to write some. It wound up being a star number for Ziegev."

How did another hit in a minor key, "Sing, Sing," come about? "Well, Jimmy Mundy had made the original arrangement, and we didn't particularly like the effect of the whole arrangement and the song. But we gave it a try. Helen Ward was singing with us then, but she couldn't stand singing the song and she said, 'Lookit, I'm out of this one,' or something like that. But we played it through anyway and joked about it, and then Gene continued to play with that tom-tom bit. He liked the idea of playing in a minor key, I guess. Then somebody took a solo still in that simple minor key, and somebody else played after him, and it sort of grew right after the first or second time we played it. We didn't use any music for that for years—never did—it was all a head arrangement."

Some of the greatest numbers the band played, Benny feels, sounded almost as if they hadn't been arranged, especially a batch of those early Henderson arrangements, whose very directness and simplicity created an especially free feeling. "I think when you get to know pieces and play them as if you're faking—really like a small band would—then they get to sound spontaneous, almost like an ad-lib performance. Naturally, we couldn't do that with some of the more complicated pieces that Eddie Sauter wrote for us later on."

When Sauter started writing for Goodman, his band took on a whole new sound. Benny agrees with many followers that the 1936 group with Harry, Ziggy and Gene, etc., and the early forties unit that featured Eddie's scores, were the two most outstanding of all Goodman bands. "Eddie was and still is a great arranger. I was really taken with his sort of style and the different kind of a sound that he gave to the band. I don't know just how the public took to it in those days. I don't think it was as good for dancing as a lot of Fletcher's arrangements were, but, in any event, they were great arrange-





Benny Goodman in 1971

ments. For example, when we played a piece like 'Clarinet a la King' for a dancing audience, they might walk off the floor. That was because the rhythm wasn't continuous; there were little breaks in the middle of it and ad-lib things."

Did Benny consider his a band primarily for dancing or for listening? "Well, we used to play for dancing most of the time. Even after Carnegie Hall, we still continued to play dances. I never thought that music should be continually in the concert hall, but, of course, that's about all anybody ever does nowadays. But playing for dancing has never distracted me the way it has some other musicians. I suppose there are musicians who couldn't stand having anybody dance to their music these days."

Which kind of music did Benny like to play better, the 1936 or the 1941 style? Specifically, what, in retrospect, have been his favorite recordings? The first side he mentioned was a Sauter original, "Benny Rides Again." But then he went on, "and, of course almost anything that Fletcher did: 'Sometimes I'm Happy,' 'King Porter Stomp' and 'Wrappin' It Up.'" He also recalls fondly the three sides Ella Fitzgerald made with his band, "Goodnight, My Love," "Take Another Guess" and "Did You Mean It," all of which were immediately recalled after their release "because Ella forgot to tell me one titlet fact, that she was under contract to Decca at that time and was not allowed to make records with anyone else. Well, that didn't make any real difference to me, because I had such a good time recording and listening to her sing that I sort of fulfilled whatever I wanted."

From time to time, Benny has, for some strange reasons, tried to fulfill

one other need: his need to sing. What was his favorite side of the perhaps too many sides on which he sang? "I'd have to say 'Taint No Use,' because that really characterized my singing. And later there came 'Gotta Be This or That.' And that was the end of my career."

Benny reacted just as candidly when I got around to his personal relations with his musicians, about which just about everybody, except Benny, has had very much to say. "I'm sure you've heard stories about Benny Goodman as a person," I started to say and Benny caught on immediately: "You mean difficult? Well, there's no doubt about it that I'm kind of a moody guy. You know, I think I am. I've got my moods, and sometimes it's hard to restrain a bad mood from an orchestra."

I asked him if he would take out his moods on his musicians. "I would think so. I'd take it out on them, I suppose." Did he become so procecupied with what was on his mind that he didn't realize how he affected other people? "You mean hurting other people's feelings? Oh sure, I guess. When you're so proccupied, you wouldn't have any idea about that. Why, I remember a lot of people coming to hear the band during a recording session, and I'd be so engrossed in what I was doing, I didn't even know they were there. And later on they'd say, 'Why didn't you talk to me?' And I'd say, 'Were you there? I didn't know you were there.' I suppose you'd have to call that devoted to what you're doing, you know. You've noticed this, George, I'm sure. Sometimes you came around and I didn't know you were there."

I remembered something like that having happened on occasions, and I told Benny that after it happened a couple of times I began to accept it, not

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taking it as a personal affront, but more as a Benny Goodman way of life. "You were probably engrossed in something else." "That's it, exactly. I probably was."

But how about his musicians, especially those who claimed he was giving them the evil ray? "Some of the time I guess I was probably just thinking of something else and maybe didn't even notice them. But most of the time I think it was projection on my part. You know, if you can't get what you want out of an orchestra, you get mad at somebody else, but you're really mad at yourself, and so maybe I did take it out on others. But, I'll tell you one thing. It's true. You know that when I play music that's all I think about. I'm really completely absorbed in what I'm doing. And I expect other people to be, too."

I asked Benny if he were more concerned with what people thought of him as a musician than as a person. "I think so," he replied slowly. "But nobody likes to be disliked, you know. There's an easy way. Gene used to say it. He'd say he only expected as much out of other people as he expected out of himself. Now that can be askine a little too much sometimes!"

Benny had admitted he was a moody guy. Finally, I asked him point-blank, "Benny, do you ever consider other people's moods as much as your own?" Whereupon Benny gazed at me with that three-quarter smile, one-quarter ray, and said quite simply, "No, I don't. But I do worry about some of your questions. Tile til you that!"

Woody Herman Revisited

THE REASON Woody Herman still leads a band is pretty simple: he wants to. He could have ended his career a long time ago, financially secure, and just coasted along amiably for the rest of his life. And for some people as amiable as Woody, that wouldn't have been difficult at all. But for Woody it would have been impossible. The urge to create, to develop and to communicate musically remains as strong within him today as it was when he first started hoofine as a kid vaudevillian a half-century ago.

From a dollar-and-cents point of view, his wisest move, he admits, would have been to have stayed retired after his two stupendously successful years, 1945 and 1946. "If I were a banker," he emphasized during our full evening interview in his handsome hilltop house with its breathtaking view of all of Hollywood, "I wouldn't have invested in a band after 1946. Only romantics would. But I was a romantic, so in 1947 and '48 and '49, I reinvested practically all my money in my bands."

A big financial mistake? Very possibly. Ever since then, Woody has been working steadily, partly from choice, but also partly from economic necessity. Business has never again been as good as it was in 1945 and 1946.

If he had it to do all over again, which role would he have played, the banker's or the romantic's? He claims he's not entirely sure. But he does say, "That's one of those games people play: counting their mistakes. And I'm very good at it. I've made many mistakes, including lots of musical ones." And Woody takes full credit for each of them—and for a laudable reason. "In the thirty-five years I've been recording, since the earliest days when we were a house band at Decca, I stood up for our rights. Anything that sounded very weird or very poor or was really rotten and showed my name, I did completely on my own. I feel there are too many people who for years have been hidning behind the excuse of 'Well, that wasn't my idea,' and blame some-body like the A&R man at their record company for making records that didn't sell. The decision still had to be mine, whether I gave in or stood up for what I believed in A.fter all, nobody was making me stand up there like

The Big Bands—Now

an idiot and play it or sing it. Right? I could have taken a hard left and started walking anytime I wanted to."

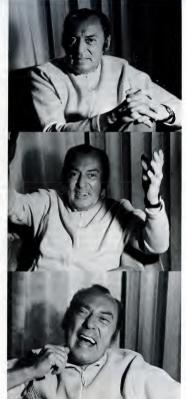
This philosophy of complete responsibility for decisions has also permeated Woody's relationships with his musicians. "As long as you are the leader," he explains, "you are the boss, and as long as the fellow is in your band, he is an employee, and you can be the tightest of friends and the whole thing, but in the final analysis the musician knows—'You're still the boss, you dirty, rotten bastard, and I'm the one who has to take all the s. - -t.'

"As a matter of fact, the best compliment I ever received during my entire career came from an old-type nightcub operator in Buffalo, New York. He came over on a cold, stormy night—he was a fan of the band for years—and he said, 'I wanna tell you one ting. I hope ya don't mind me, Woody,' he says. 'Ya know, Woody, you're de Vince Lombardi of de band business.' And that's how I really do feel about my players. If I'm given that respect, they'll set that respect,

Big band followers in the mid-forties wondered why Woody held on to a notorious group of hard drug users in his Second Herd. His explanation is purely pragmatic: he continued to respect their musicianship. Also, he says, "I don't think anyone ever proved anything by saying, 'You are involved with narcotics so get out of my band.' I had no personal knowledge of each man's personal needs. That was neither my concern nor my right. Their health was pitiful in some instances, but if they were well enough, they played extra-ordinarily well; if not, they might have played only adequately. One thing, though, dope never made them play better. I have never approved of narcotics of any kind, but I feel that if a person has ability, he must be given the chance to show that ability." And so Woody's understanding of addiction as a disease paid off with some of the best big band jazz ever blown by any band, the great sounds of the Four Brothers band. "And it still stands up well today in the state that it was put together."

Drug-users certainly weren't new to Woody. "Smoking grass," he recalls, "is something the kids were doing back in the twenties. I remember before my sophomore year in high school even, I was playing with a band in Tulsa, Oklahoma, for several hundred high school teen-agers. There were the little girls with their maxi-length country gowns, skin-tight, with nothing on underneath. They were known as pigs. And then there were the little boys, hung-up-looking cats with their sneakers and stale pants—this was way before zoot suits—and they were known as toads. At intermission, the pigs and the toads would run out to the oil fledds and listen to the oil pumps and drills go make all those weird sounds, and they'd pass the stick of marijuana around and get high. This was back in 1929, and it was a universal thing among great groups of kids in parts of the midwest."

During the late twenties and early thirties, Woody, as a sideman, played with different types of bands. And after he became a leader he kept on fronting different types of bands, too. First the band that played the blues; then the



Woody Herman in 1971

band that played like Duke Ellington; then the roaring, romping First Herd; then the more subdued, super-talented Second Herd; then the bop-filled Third Herd, and then more and more Herds, constantly changing in style, constantly evolving into something new and different, invariably keeping up with the times like no other band has ever kept up with them, culminating in the early seventies in a completely modern, rock-tinged, kid-oriented, yet still-roaring Herd

Why the constant changes? "If I thought there weren't any more challenges—just doing one thing over and over again, and maybe polishing it just a little more and taking another tune and making it sound like that—in other words, looking for fresh material so that I can make it sound like old material—I would have thrown in the towel for real!"

The amazing progress of popular music during the past ten years thrills him. Credit must go, he feels, to some of today's music education systems. "They're fantastic. What a kid can learn today in two or three semesters used to take us years to figure out. This is especially true if the kid happens to be in the right school, like Berklee, which is a fantastic place, or in the music departments of some of our universities. Yes, you're right, a lot of today's instructors are musicians out of the Big Band Era—or at least devotees of it. It's a whole different world we're living in. The stage band project alone covers thousands of high schools and thousands of colleges in all parts of the country. What is a stage band? It's nothing more than a big band. Many kids have become deeply involved in this sort of music. Some have gone on to rock groups, and that's why we have some rock groups that have gone way bevond the scope of the earlier rock groups.

"I think all this can very easily evolve into another Big Band Era, but it will be a whole different kind of band, not necessarily for dancing, because the whole attitude about dancing is now so completely different. Sometimes you'll walk into a place and see eight hundred kids all moving at the same time. But it's their world, their kind of dancing, and then on the next tune, they'll all be like sitting or lying on the floor."

The innovations in music thrill Woody even more. "So many of the barriers have been taken down. So many of the limitations have been wiped out. There are many changes of tempi, and odd amounts of bars, both unheard of during the big band days. Now you can do any damn thing you want, if you have the courage and the ability, and young composers and young writers and young arrangers are proving it every day. And as their music improves, the players have to improve, or else they can't play it. It's not easy; in fact it's damn difficult. But it's much more fun, because the challenge is there again. As long as there's a challenge, then it's fun. . . . But it was in 1902, too. Right? Then it was a challenge to get born!"

Unlike some other Big Band Era leaders, Woody digs many of the young composers. "Take the Beatles. As composers, as individuals and collectively, they have proven that they have a complete understanding of the music they dig and want, and they can produce it and produce it very well. And it has stood up extremely well, right from the beginning, songs like 'Michelle' and 'Vosterday' and 'Something'—the ones that the Boston Pops and all the legitimate people throughout the world picked up on. This proves that their melodies, their lyrics and their harmonic structure have lasting qualities. For me, 'Something is one of the most unusual pieces of all times. Every one of their pieces has had something to say with a certain amount of freshness. Probably their only predictable thing is 'Let It Be,' which is like 'Sittin' in the Amen Corner' or 'Amen' or all the things that we did a hundred years ago. Of course, I'm not talking about the teeny-bopper things they wrote for a specific audience and sang and played for a specific audience, because that was just taking care of business.''

Woody finds Burt Bacharach's work "very unusual and never trite, with very good musical taste." Jim Webb especially intrigues him. "He has proven he has some things that people never thought of before. He advocates no special form. If you feel like writing an extended thing, then extend it. And if you feel like writing a very short thing, it's quite all right. Or if you want to add a bar if for no other reason than the fact that you like the bar there, you do it. They used to criticize the country people because they used to throw in that extra bar now and then—but that was the bar that gave them that special feeling. And we find that all of us get that special feeling now when we get one of those rhythmic bounces or something that hits you in the back of your conetta."

The new jazz sounds Woody especially likes. "Things that Pat Williams and Gary Burton and Gary McFarland are doing all evolve out of these new tunes and new sounds and new ways to express yourself. And some of the pop groups have come up with some very strong things, particularly the ones with the horns, like Blood, Sweat and Tears and Chicago. And there's the group called Chase, led by Bill Chase [Herman's discovery and lead trumpeter during the sixties], that has four trumpets all miked up to an acid, heavy rhythm sound with an organ. It's a gas. You walk in and get pinned right against the wall with the sound."

How many other big band leaders will admit to such a reaction to an acid rock group? Hardly any. But then how many have kept up with today's sounds? Hardly any. Woody has. And obviously he relishes them. "Some of the things the guys in my band are writing and playing right now are positively phenomenal, and they're just beginning to scratch the surface. There's just not telling what will happen next."

And which, of all the many and completely different-sounding bands he has led is Woody's all-time favorite? "That's simple," says the man who refuses to grow old. "It's the band I'm going to have next year!"

Harry James Revisited

HARRY JAMES was in a wonderfully warm and receptive mood the night we talked between sets during his band's one-night stand in the Pan-American Hotel in Elmhurst, Long Island. His band sounded good, too, just as it had a generation and a half ago, only a few miles away on the Astor Roof. The Astor was long gone and the big band days were long gone, but Harry was still swinging and schmaltzing away, and the people loved him.

"Bet you didn't know," he told me, "that I almost went with Lawrence Welk's band. It must have been back around 1934 or 1935. I auditioned for him at the Baker Hotel in Dallas. It was just a seven-piece group, and he liked my trumpet all right. Then he asked me what else I could play and I told him drums. But that wasn't enough. He wanted guys who could play at least four or five instruments. So I didn't ext the iob."

He did get a job shortly after that, though, with Ben Pollack's band, and he reminisced about that too, about the write-up I'd given him, "the first write-up I ever had in my entire life. Remember? We were playing in Pitts-burgh and we had a good, hard-rockin' band, and all of a sudden we pitt up Metronome and we see this review of the band, and it was so favorable, and I said, 'Oh my goodness, this is so nice. We've got to find this man.' But we couldn't find him and it wasn't until this minute that I realized that you weren't in Pittsburgh at all but were hearing the band on the air!"

Benny Goodman soon heard about the great kid trumpeter playing in the band of his old boss Ben Pollack and sent for him. "As soon as I checked into the Pennsylvania Hotel, I called Benny's room to ask what time rehearsal was. Benny was in the bathroom, so his brother Harry took the call and Benny told him to tell me the rehearsal was the day after tomorrow. So I had to go down and just start playing.

"Well, Benny wasn't there for the first set. He and Gene and Teddy were somewhere with the trio playing a benefit and Lionel was playing drums and sort of leading the band. I remember we were playing a stock orchestration of 'A Fine Romance,' and after the first ensemble everybody would play choruses. I took one and then Lionel called out, 'Pops, play another!' And then he called out 'Play another!' again, and the next thing you know I'm playing six choruses in a row at the dinner session! Finally Benny came in,

and after the set I was standing in back, but I could hear Lionel saying excitingly to Benny, 'Hey, hey, hey, pops, this guy can play!'

Later there were times when Harry took over as leader, especially during the band's "Camel Caravan" radio series. "One thing Benny could never do was read lines and beat of tempos at the same time. It used to be terrible. He'd finish an introduction for a band number and then there'd be dead air while Benny just stood there getting set to beat off the tempo. So finally they had me beat off all the tunes."

Benny's problems with beating off tempos while trying to read lines were nothing compared with those that soon beset Harry and eventually led to his leaving the band. "I don't think I ever told anybody this, but I was going through a real mental thing and it was all built around 'Sing, Sing, Sing,' I'd been sick and they gave me some experimental pills—only they weren't very refined yet. Well, they wigged me out, and it happened the first time just as I was supposed to get up and play my chorus on 'Sing, Sing, Sing,' I just couldn't make it. I fell back in my chair. Ziggy said to me, 'Get up!' but I couldn't, so when he saw what was happening, he got up and plaved my solo. I was completely out of my mind.

"It happened again another time, too, and so every time the band played 'Sing, Sing, Sing' I'd get bugged and scared it would start all over again. You know, that Stravinsky-type thing that the trombones and then the trumpets play just before the chorus? Well, that would really set me off. I tried to explain it to Benny, and I'd even ask him to play 'Sing, Sing, Sing' early in the evening, so I could relax the rest of the night. But, of course, that was his big number and I couldn't blame him for wanting to hold off. So finally I just left the band. I couldn't trust myself anymore. At least with my own band, I could play the tunes that I wanted to play.

"A funny thing happened years later when they asked me to play the trumpet part in the movie Young Man With a Horn. The director asked me if I could miss a note on purpose—you know, play like I was wigged out. I turned to him and I said. You may not know it, but I'm your man!"

Even when he had his own band, that old fear would sometimes return, especially when Harry was called upon to play "You Made Me Love You" over and over and over again. "Funny thing about that record. It was the first one we made with strings. As you know, the band hadn't been doing too good and, oh, I guess about a month or so after we'd recorded the tune, we were booked into the Brooklyn Paramount. When we got there, people were lined up all around the block. I thought there had been an accident or something because we hadn't seen a crowd since we had the band. So I walked up and I asked, "What's wrong? What's everybody doing?" And they said, "We're waiting to hear Harry James.' I said, "You're kidding. We're a hit?!' I didn't have any idea. But Martin Block had played our record of 'You Made Me Love You's o many times in New York, and all of a sudden it had caught on. But, you see, we'd been in Pittsburgh and we didn't know this.

And when Helen Forrest got there she went through the same thing. 'What's wrong?' she asked. 'Is something on fire or something?' "

Helen often has raved about Harry. The raves are reciprocal. "She was such a wonderful person! You know, anyone with talent is nice. You never have trouble with people with talent. And it's the same on the ball field. It's those .210 hitters who give you your problems in any league."

Harry expresses similar sentiments about another non-210 hitter who sang with his band. "When Frank joined the band, he was always thinking of the lyrics. The melody was secondary. If it was a delicate or a pretty word, he would try to phrase it with a prettier, softer type of voice. He still does that. The feeling he has for the words is just beautiful. He could sing the wrong melody and it would still be pretty. Of course he matured a lot after he left our band. As a friend of mine said once in Las Vegas: 'It's amazing that they never give a trophy for experience.' How true!"

Experience and hard work both figure in the James success story. "Whatever success I may have had was due to my father sitting me down and
really making me practice and practice. I think that if the young
musician of today would really work and study hard for three or four years
to get his foundation, he'd be eligible to get into any field of music. Why
should you be able to go only one way? If you're a real musician, you should
be able to play whatever type of music you're asked to play."

One of the most difficult pieces of music Harry was ever called upon to play was "Trumpet Rhapsody," which wound up as a two-sided recording, and also as one of his two favorite James records. "But you know what? I've never played it at concerts or in theaters or anyplace in person. It's so difficult to play—just about impossible—so I'll let the record speak for itself."

Harry's other favorite James record is titled "Sentimental Rhapsody."
"That was one of the very first records where a solo instrument played over
an orchestra track. That came about because I wanted to conduct the strings
and obviously I couldn't do that and play horn at the same time. It's such a
beautiful theme. I really enjoy listening to it—still—and there are very few
records of mine I enjoy because most of the time I listen to a record we
have made and I say, 'Oh, gee! I could have done this better or that better,'
and, being a perfectionist, I'm never quite satisfied with what's happening.
But this particular record is so great for me to listen to. But it never sold, so
evidently my opinion means nothing."

Harry's opinions about today's music reveal the same degree of tolerance and respect for true talent that has characterized his earlier opinions. Of rock, he says, "It has definitely matured. The singers are singing better, and the bigger orchestras have made it all more interesting. And some of those young musicians play very well. You know, I was one of the first Blood, Sweat and Tears fans. I got them into Las Vegas. I loved the fact that they were all such good musicians."

James has found in recent years a growing enthusiasm for big bands. "You can see it in the bigger bands the kids are using and listening to. But there's more to it than that. There are the adults, too. They're coming out more again. It seems like they're saying, 'To hell with the kids' having all the fun. Let's us have some too! And they are—thank goodness!







Harry James in 1971



Stan Kenton

Le musicien de jazz Stan Kenton est mort à Los Angeles des suites d'une crise cardiaque.

Stan Kenton, qui était âgé de 67 ans, était deveuu célèbre aux Etats-Unis dans les années 40 grâce à son « jazz progressif » ef au grand orchestre qu'il dirigeait. En 1945, l'Orchestre de Kenton était en tête des sondaces de popularité.

Kenton avait continue depuis avec succès sa carrière de chef d'orchestre.

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Stan Kenton Revisited

STAN KENTON has never given up. He's as dedicated as he ever was to creating new musical sounds. He remains the tallest bundle of nerves in the music field. He's still driven by some sort of compulsive enthusiasm that even he probably can't explain, as he keeps trying to prove one, two or even several points—all at the same time.

In recent years he has fronted a large neophonic orchestra, which played concerts with a fair amount of success. He has been running band clinics all over the country, uncovering, teaching, encouraging and developing young musicians. He has spearheaded a drive in Washington for federal legislation that would give copyright protection to arrangers and musicians. He has started his own record label, working out a deal with Capitol for his band's old masters, because he felt the company wasn't doing enough with them. At the same time, he continues to create and sell even more of his new material. And he still manages to go out on the road throughout each year, always with an enthusiastic, pro-Kenton group of musicians.

Stan has stayed as charming, as persuasive, as dogmatic as ever. He has more more defensive, more reactionary (strange for one so dedicated to progressiveness in music), more bitter and somewhat disillusioned. And he has slowed up a bit—at least in his speech, for now, when he talks, he actually uses punctuation! When I mentioned this to him in his Hollywood office, where he presides over his Creative World, Inc., enterprises, he let loose one of those typical Kenton guffaws. "Jesus Christ!" he bellowed. "Maybe I'm growing up!"

Kenton has slowed in other ways, too, notably in his fervent, fearless campaign to sell, sell, sell himself and his progressive music. Now he admits that he "tried too hard to force things on people. But I've found that the fans can only go so fast; you can't lead them too fast. We made mistakes in years back when we decided to just forge ahead and confronted audiences with two hours—maybe even two and a half hours—of music they had never heard before—not one familiar thing. It used to be that years ago we had tension going all the time. That's where you were right in your original review of our band at Balboa. There was too much forcing.

"But now there's not so much of it, because now I am able to do things

in a more sensitive, sensible manner. These things come to you as you get older. You begin to say, 'Am I playing music for children or am I playing music for adults? Am I playing for mature people, people who have perception, or for people who have no perception?' You have to learn how to assess your audiences.

"You know, I used to believe that if you would be patient, you could almost make a jazz fan out of anybody. That'll never happen. I am now fully convinced that in order to love jazz music, a person has to be gifted with a certain amount of perception, and if they don't have that, they're never going to get it. It gets back to what Fats [Waller] said years ago: 'If you don't know what it is, don't mess with it!" "

And what about today's audiences? Do the kids have the proper perception, or shouldn't they be messing with jazz? Stan isn't sure. "I have a feeling that many of the young people are getting more sophisticated in their desires. A lot of them are through with this kindergarten music. But I still think that the big problem is that today's tunes are so adolescent. The lyrics are so childish. The melodies are so simple. As far as the Beatles are concerned, I think most of their music is still children's music "

When Stan wants to make a point, he talks very slowly-for him. "If the Beatles can be credited with one thing," he almost drawled, "it is that they came along and they made fans out of six- and seven-year-old kids. They took it down that low. And the adults went for that stuff, because I think it's natural that an adult feels a kid is more perceptive and hip. And so they started looking at those things and started reading things into them. But there really wasn't anything there. It's just children's music. You compare the Beatles' lyrics with those of some great writers like Johnny Burke, Johnny Mercer, Jimmy Van Heusen or Sammy Cahn-are we kiddin' each other?

"Fifty percent of Americans are beneath twenty-five years old today. Does that mean the rest of us have to live like kindergarteners? But radio is programmed today to appeal to the young kids. TV is now geared to the eightand ten-year-old mentality. Where the hell do people go that are hungry for something more sophisticated? Do they have to eat all that s - - t all the time? To me, you look at pop art and that's what you see on kindergarten walls. That's not mature. There's nothing there."

Kenton, as forceful, as hopeful, as conscientious as ever, would like to help fill that vacuum. "I'm in a position right now in my life to help a whole lot of people express themselves; help them find their identity; help clear up a whole lot of confusion in music education; help clear up some of the confusion today that's in the recording industry that is rank; help people discover what is the doughnut and not the hole. The important thing is to keep interested in people. What else counts? Birds and the sky and trees and all that crap? That doesn't really mean anything. The people are the most important thing."

Obviously, Stan Kenton has been doing a great deal of soul-searching.

Obviously, he has grown beyond the man who for years seemed to be obsessed with only his music. "Now I deal in human beings all the time, just like ministers deal in human beings and football coaches deal in human beings. Bosses and executives and everybody deals in human beings, and whether you make wheelbarrows, whether you play music, whether vou're in religion, your whole human obligation is how do you bring people out of themselves and make people out of human beings. You bring a young musician along-you nurse him-and all of a sudden he tells vou to f - - k vourself and he flies away. It's beautiful!"

And just how beautiful is life for this hyperactive almost-sixty-year-old who has no thoughts of retiring? "I'll tell you this: I'm happier right now than I've ever been. I've gotten over a lot of things. I've passed a lot of goals I thought would be barometers of success and found they were only passing milestones to where you're supposed to go. I've long since stopped worrying about whether I'm going to be a millionaire or not. I don't give a s - - t about that."

And what about his role in the future of progressive music? "I could drop dead this moment and I'm sure that everything is going to be straight. No, whatever I may be able to do in my future life, I'm sure will be done by someone else anyway. What needs to be done will be done. But if I can help, then I just make it easier for people. . . . That's all."

Guy Lombardo Revisited

THE CHAPTER in this book about his band seemed to please Guy Lombardo, and he said so. It included, in addition to some direct quotes from him, a portion of my 1942 review of his band. Later, while preparing another book, I sent him a copy of the complete review, which had questioned his band's musical qualities, and asked him to comment on it. "It's absolutely ridiculous," he stated and he quoted total sales figures of 100 million Guy Lombardo recordings to substantiate his argument.

Now, I've always liked Guy. I've respected him as a gentleman, as a businessman and as an excellent salesman of a highly commercial product that has always appealed more to Middle America than to the great majority of musicians I've known, who have had neither the desire nor the stomach to assimilate his style.

Certainly, as a person, Lombardo is a stylish guy. He has class and he has guts. Despite criticism from many of us, he has never deviated. He has remained stubbornly and consistently dedicated to his commercial music and philosophy, and he'll defend them both against all comers.

"You and I have had a helluva lot of differences of opinion all of our lives. The trouble is, you have not studied the music business as you should," he began. "As a critic, you've just been picking on eighth notes." And what I'd hoped would be more of an interview started to turn into more of a lecture.

"Paul Whiteman in the twenties changed popular music entirely. Then, in 1929, we changed the whole music approach again. People liked Whiteman and us and later on Benny Goodman and Glenn Miller and the Dorseys. These have been the real contributors. But confusion has arisen between them and their imitators—in our case, between us and Sammy Kaye and Blue Barron and Jan Garber. They weren't creators; they were just bastardizing our music."

The phrase "popular music" draws different emphasis from different folk. Guy likes to dwell on the first word. "History has proven," he said, "that we have been important innovators and that we have created more styles and sold more records than any other band.

"But," he went on, "there are audiences for all styles. I think rock and dixieland and opera and symphony styles are all great, and there has always



Guy Lombardo in 1971

been enough for everyone's taste. Bing Crosby may not be in a class with Jan Peerce as a singer, but he has more showmanship. That doesn't mean they have to be compared. That bothers me, when you try to compare styles. Thank goodness there is enough around for everyone's taste."

When it comes to discussing the music business, Guy insists he likes to be "factual." "In the last twenty-five to thirty years, which band has sold the most records?" he asks almost rhetorically. His, of course. "So who likes who? What does the public say? Lawrence Welk going off TV has caused an uproar. Now that's being factual. But TV has been very foolish toward good music."

Asked to review some of the high points of his career, Guy admitted, "It's a very interesting life I've led. We rode in on Paul Whiteman's coattails. Luckily, our style embraced all types of music-even calypso. We had a number one record with it. Then we played country and western and did well there. And we had our twin pianos style that sold eleven million records in one year!"

Guy has always and very generously credited his late brother, Carmen, with having created the band's style. "He refused to have that reedy sound that other saxes had. He was a virtuoso on the flute, and he tried to use those talents on the sax."

Lombardo's generosity has also extended toward other bandleaders. "When we'd leave the Roosevelt Grill in the spring, we would make sure that they gave jobs to our friends. That's how Benny Goodman went in there. Later on we did the same thing for Lawrence Welk. We believed in taking care of the people we liked. That's why we got Eddy Duchin away from Leo Reisman's band and put him with MCA."

With forthright enthusiasm, and perhaps some extra imagination, Guy likes to take credit for having brought swing to 52nd Street in the mid-thirties. "In 1934 and 1935, if you didn't play like Lombardo, you couldn't get a job," he points out. While he was visiting New Orleans, Guy came across a musician who didn't play like Lombardo, but in whom he saw a great deal of promise, as a showman as well as a trumpeter. "I found Louis Prima in a little broken-down club," he recalls. "And I brought him to New York and tried to get him a job at Leon and Eddie's on Fifty-second Street. But they thought he was colored, and so they wouldn't take him. So I had him live with my folks and eventually I turned him over to Irving Miller to manage him. Well, as you know, Prima finally got to play at the Famous Door and he and his gang started swing on Fifty-second Street and I guess you could say I was responsible for it."

Has Guy discovered anything new in music these days that has excited him? Hardly. "I just don't think the way they do. Those guitars don't thrill me a goddamn bit. I've had too much musicianship in my background. But rock and roll certainly hasn't hurt us any," continued Guy, returning again

to his commercial approach. "Our business is as good as, if not better than it's ever been.

"You know whose music I really used to love? Hal Kemp's, And today, I think the Tijuana Brass is just great." And again the shift to commercialism, "People who buy their records buy our records."

And then, finally, Guy offered what could be either his overall philosophy or his prescription for success in music-or both. "Anything that's popular," he said very simply, "I like."

Artie Shaw Revisited

INTERVIEWING Artie Shaw can be like driving a magnificent car. All you have to do is to turn on the ignition by saying "hello," step on the gas by feeding him some subject matter, and off he goes—smoothly, directly and amazingly well attuned. Then, once in a while, if you want a little turn in the conversation, all you do is given him a gentle steer, and he responds beautifully—as he did during our two conversations in his New York apartment-office.

Most bandleaders, when asked what they would have done differently if they had their lives to live over again, respond with vague answers. Not Artie.

"If I were now what I was then, I would have done exactly as I did. But if I knew then what I know now, I'd have done just about 180 degrees opposite.

"I'd have changed many things. I'd have been a bit less ebullient and a bit less convinced that everything was going to work out perfectly in this 'all-so-perfect' world, which I have since come to realize is one horrible mess of a world. I'd have been a bit more cautious and maybe a bit more conservative and invested my time and energies in different manners. I certainly wouldn't have gone off half-cocked in as many different directions as I did when I believed the bus was never going to stop.

"You know, you go back to when you're a kid—you've had no kind of training for the kind of success of adulation or money that's suddenly being showered on you from all sides. It's a head-turning experience, so, at a certain point, your head, in order to accommodate itself to that new set of circumstances, begins to accept it. Well, when you begin to accept the incredible, you're in kind of serious psychological trouble because at that point you expect the incredible to continue."

The mention of psychological trouble made it easy to turn the conversation directly to the famous Shaw flight from the Café Rouge of the Hotel Pennsylvania to Mexico at the very height of his first band's success. What happened?

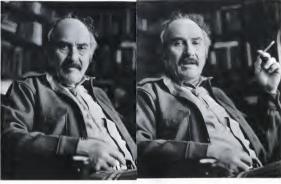
"I just got up and walked away in the middle of the night—just got up literally and left, leaving all the debris behind and letting anybody who wanted to scrabble for what was left. Looking back at it now, I'd have made arrangements. What I really should have done would have been to present my agents and lawyers with a much more viable set of alternatives. As it was, I kept saying 'I need a vacation! I need a vacation!' But, like a little kid who argues with Daddy and gets frightened and hysterical and nervous, I overreacted. They were killing the goose with the golden egg kind of thing, getting their commissions and selling ninety-nine bands like tails to my kite. And I kept saying 'Fellows, I can't go on at this pace anymore.' Well, what I should have done was said, 'Look, fellows, goodbye. I'm going to take a vacation. Now, you make your own arrangements. Either that, or I'm going to walk out.' Instead of that, I just got up and walked out. Well, that was kind of a stupid thing to do without any thought of your future. But, you see, when you're twenty-eight and you're making umpteen thousand dollars a week anytime you want to work, it never occurs to you that the future is going to be any kind of a problem. It's like young kids. They don't believe they're ever going to grow old. The world is showering all sorts of goodies on them and they don't think it's ever going to stop. But, when it stops, it's a tremendous shock!"

Artie feels he was much more mature and far less stupid about his music. I'd don't think I'd have done much different, because I think the music I played was the best I could contrive to play, given all circumstances, given what audiences would accept, given the length of the records you had to make. What I did try very hard to do at the time was to put our work into the context of concerts, because we were, in effect, playing concerts. Even though the locales were ballrooms, nobody danced. The people just stood in front of the bandstand. Maybe seven couples were out there dancing, out of maybe eight thousand.

"But I wasn't concerned with their dancing, anyway. We weren't playing dance music. Our music was for listening primarily. Within the so-called dance-music format, we were playing concerts. So I kept saying, "Why don't we do this on a concert stage and let the people pay and sit down instead of letting them pay and come in to a dance hall and just stand there?' It was considered an outré proposal at that time. Well, as you know, not too long afterward, that's what it became. People finally got the idea that American jazz was a music worth listening to, that you didn't have to get up and dance, that you could dance to Meyer Davis if you just wanted to dance. If we had wanted to play just dance music, I could have saved myself an awful lot of money on some of the sidement I paid."

Of all those sidemen, Artie likes to discuss the two who influenced his band greatly. One is Georgie Auld; the other Buddy Rich. "As you know, I'm kind of a perfectionist and I always insisted on a lot of control. Well, that can still some of your men and that was beginning to come true with my band. Then, at a certain point, I heard Georgie play. Now, Georgie used to do a lot of things that went against my grain, musically. They weren't what I felt music should sound like, and yet I was aware he knew precisely what he





Artie Shaw in 1971

was doing. So I hired him and he started the band sounding in a way that I could never have done myself.

"So I was very aware of that by the time I hired Buddy. He had enormous youth, enormous energy, enormous vitality in his playing and a beat that couldn't be topped. But he was a totally undisciplined musician. The hardest job was to keep him within the bounds of what I was trying to get the ensemble to do. But as soon as things started to jell, I must say he made the band into practically a new band overnight. I always let him know that, too. I was outie grateful to him."

Not all of Artie's personnel, let alone his personal changes, turned out that well. Take his matrimonial life. "I'd have done a lot of changes there, too. Come to think of it, I did anyway, didn't II If variety is the spice of life, I guess I'd had a pretty spicy life, haven't I!

"It must be pretty obvious to anyone who knows me that I've been blessed, or cursed, with a large curiosity bump, and one of the things that has resulted is that I've spent most of my life probing and exploring into ways of life. This includes both people and interests. And I think it's one of the reasons I quit music.

"You see, music is such a horrendously all-consuming discipline. To play it up to the standards I had, I knew finally that I had to become such a overspecialized human being that there was nothing left for anything else. I just didn't want to become just a half-assed human being in order to become a whole-assed musician. So I sawe it un." Now, fifteen years after he has blown his last note, Artie Shaw still gets asked why he doesn't play anymore.

"How could I play? It would take me six months to produce a sound I could stand. Then they ask, 'Don't you play even for your amusement?' Well, then I say, 'What's amusement?' What's amusing about the physical labor it takes just to get a note out of that thing?' It's like asking a prize fighter if the shadow-boxes or trains just for his own amusement. It's sheer, hard physical work, so I don't play anymore, and I have no intention of ever playing again. I miss it, sure. You miss anything that has so much of your life wranped up in it."

Now that his music has become a part of the past only, how does Artie feel about the music of the present, like that of the Beatles or Blood, Sweat and Tears?

"I don't know. I'm really not terribly interested in singers. I never was. I never was in the pole getting up and telling me 'Hold my hand and I'll understand.' I don't care who it is. If that sounds terrible, I'm sorry. I mean, I have nothing against the Beatles. They created a way of living. They were also the product of a mass medium."

And what about what the Beatles have contributed musically? "Not very much. Basie has done more. Ellington has done more. I did more. Goodman did more. We did something musically. These people haven't done very much musically. Sure, they wrote some fairly nice songs, but then so did Cole

Porter, and so did Larry Hart and so did Rodgers. So did Hammerstein. As I said, the Beatles have written some fairly good things, but you're not going to ask me to take 'We All Live in a Yellow Submarine' very seriously, are you? I mean, hardly as a musical statement."

On the subject of songs in general, Artie insists that he, "like any good jazz musician, doesn't give a damn about the song itself. You care about what can be done with it. A song is merely a series of chords with a melody loosely attached, and then you say, 'What can we do with this one?' That's what it's all about."

Having disposed of melody and harmony, Shaw turned to today's rhythm. Gome of the beats have been exceedingly good. There is an energy and ferocity to them that's good. But then, take the energy and ferocity of what was going on in the late thirties and early forties. That's hard to beat. It's hard to top what a Basie does or an Ellington does at his peak. It's hard to top what I was doing at my peak, or what Benny was doing at his peak, or Tommy at his. You see, I didn't mention Glenn, because Glenn, too, was the recipient of an enormous amount of mass publicity—the fact that he died in the mysterious circumstances that he died in, and all that. But musically, his was essentially ground-out music—ground-out like so many sausages. On the other hand, take Jimmie Lunceford—that's not a name that comes up that often. But that was a great band, too.

"Now, I don't want to leave this subject on the basis that it sounds like some guy looking at the present and saying, 'Well, we were better in the old days.' I don't believe that. I think that the best of today ranks very favorably with the best of any day. But the best is rare. There is very little of that nowadays.

"And I don't think that because the Beatles were the biggest that they were necessarily the best musicians around. I read that little piece by Paul McCartney where he was talking about the Beatles corporation busting up, and they sounded like something out of Gulf and Western and a merger between that and McGraw-Hill."

The dimensions of the success of some of today's groups astound Shaw—and distress him as well. "They can't seem to have any kind of humility about them, these kids. Don't they know how lucky they are? Do they think they really deserve all that adulation? It's kind of dumb. Beethoven never got it at his peak. Mozart never got it, Bach never got it. It's kind of strange to say, 'I'm a Beatle. I'm getting all this money, and, man, I'm important! They're an important piece of mass phenomenon—that's all—who caught on with a bunch of liberated kids who had enough money to buy records and dictate tastes, and could scream and yell. But the very fact that they screamed so loud that you couldn't hear the music told me a great deal about how much the music actually had to do with it.

"You know what? They weren't buying music. They were doing just what

they did in my day—screaming too loud to hear what they were screaming for. And stopping anyone else who wanted to hear it."

And here he was once again: Artic Shaw, complaining as strenuously as ever about the very conditions that contributed to his sounding off more than a generation and a half ago with some highly publicized blasts at jitterbugs, the original freaks of the thirties and forties. Obviously, there are negative as well as positive ways of spanning that generation gap.

I suppose it had to happen. I inadvertently omitted several bands in the first printings of this book. One of them, an important band after the Big Band Era, was the Chicago-based, Mercury Records-built-up Ralph Marterie outfit, a thoroughly musicianly, though for me seldom thrilling, group that featured its leader's well-toned, straight-ahead trumned.

Another was Gerald Wilson's band, which spent most of its time on the West Coast. Sparked by the interesting arrangements and, in its earlier days, by the trumpet of Wilson, who once had starred for Jimmie Lunceford, the band was first formed in 1944, met with just fair success, disbanded, and then, almost two decades later, blossomed forth as one of the most impressive bit bands of the sixties.

Then there were two big bands fronted by two top musicians better known as combo leaders. Coleman Hawkins, famous for his version of "Body and Soul," which he recorded in 1939 with a nine-piece outfit, formed a big band a few years later. I never heard it, even though it spent many months in Harlem's Golden Gate Ballroom, but Leonard Feather reported recently that it was one of the most interesting bands around. Several people recently reminded me that, for about a year, Fats Waller, he of the ebullient, fun-filled style, sang and played piano in front of a thirteen-piece outfit which appeared mostly in theaters, where it delighted many an audience, none of which, unfortunately, I was ever any part of.

There were other bands that I overlooked, like those of Charlie Agnew, Desi Arnez with his conga drum, Billy Bishop, Billy Bissett, Boots and his Buddies, Earl Bostic, Cato's Vagabonds with a wonderful girl singer named Nedra Gordonier, Blanche Calloway, Zez Confrey Al Cooper and the Savoy Sultans, who made "The Home of Happy Feet" even happier, Jack Crawford, Criss Cross, Eli Dantzig, Phil Emerton and his Blue and White Diamonds, Felix Ferdinando, Dick Fidler, Herbie Fields, Dick Gardner, Bill Hogan, the Jeeter-Pillar Band, xCharlie Johnson, Whitey Kaufman, Dick Kuhn, Ada Leonard and her All-Girl Orchestra.

And then there were Carl "Deacon" Moore, Stan Myers, Oliver Naylor, Husk O'Hare, Gray Rains, Sam Robbins, Bill Scotti, Seymour ("May I Come In?") Simons, Charley Straight, Henry Theiss, Tommy "Red" Tompkins, who had a guttsy singer named Sally Ann Harris, Clyde Trask, Vincent Travers, Buddy Wagner.

And there must be even more who played at least quasi-major roles in the history of the big bands. Maybe even later editions of this book will list them. But for now, the names that have appeared throughout these five hundred-odd pages hopefully should suffice.

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